

HOUSE & GARDEN

BRADLEY WALLER TOMLIN

LIBRARY

CIRCULATING

LIBRARY

LIBRARY

DISCARDED

PERIODICAL
NAT100
H6
v. 52

Small House Number

© The CONDÉ NAST PUBLICATIONS Inc.

1927

35 cts - 350 a year



The Beginning of a New Period in Lavatory Design

"Standard" has made of the lavatory a thing of beauty—endowed it with the distinctiveness of a period dressing table.

The difficulties, seemingly insurmountable, of modeling and firing designs as large as these in one piece of vitreous china, have been overcome by the master potters of "Standard".

They are drawn from the kiln with lines straight and true and all the gracefulness of perfect symmetry. The bowl of the "Templeton," here illustrated, is large—nineteen inches long and twelve wide; the spacious top is thirty-six by twenty inches. Tapered legs of clearest crystal with ornamental metal tops.

"Standard" metal smiths have wrought the fittings in designs as original as the lavatories. So that the distinctive motif may be carried out in other bathroom fixtures, fittings for them are available in the same designs. This is beauty that transcends artisanship; that brings to the bathroom its long deserved note of individuality. Two models, the "Pemberton" and the "Templeton," are being exhibited at "Standard" showrooms

in principal cities. They are exclusive designs with the trademark "Standard" fired in them. Booklet, with color illustrations, will be mailed on request.

Standard Sanitary Mfg. Co. • Pittsburgh

"Standard"

PLUMBING FIXTURES

CIRCULATING

TIFFANY & Co.

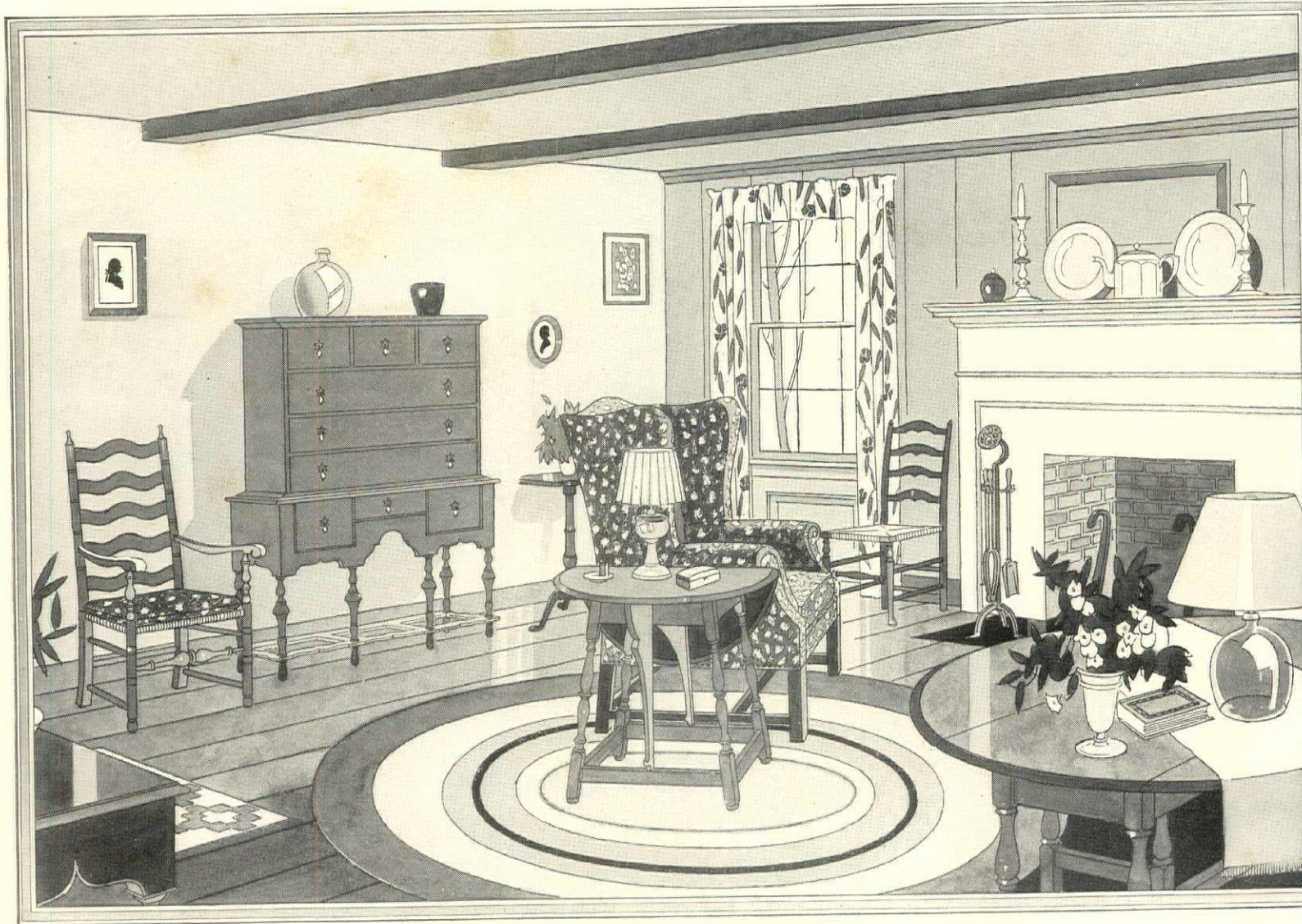
JEWELRY PEARLS SILVERWARE

THOROUGHLY DEPENDABLE
QUALITY

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS
25 RUE DE LA PAIX

LONDON, W1
25 MADDOX STREET

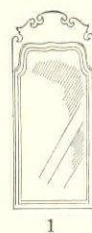


This Furniture of Early America Finds Favor Again Today

*T*HERE is an insistent and well-founded demand for facsimiles of the simpler furniture forms, such as those used in the earliest American dwellings and in provincial homes abroad.

Our Oneidacraft factory is engaged in making accurate replicas of early American furniture in oak, maple, walnut and mahogany. Butterfly and drop-leaf tables, slat back chairs with cushion seats, wing chairs, chests of drawers, as well as beds, bureaus and mirrors are reproduced at this shop by experts who take pride in their craftsmanship. It is a matter of interest that the originals of a number of chairs had to be reproduced in slightly larger sizes to comfortably accommodate our later generations.

The country house living room, the cottage dining room, or the bedroom in any home can use Oneidacraft furniture to advantage. And the wayside tearoom or the fashionable country club may furnish with Oneidacraft from cellar to rafters with the assurance of pleasing results.



1



2



3



4

1—Reproduction of an interesting type of Early American mirror.

2—Secretary with glass doored cabinet.

3—Reproduction of slat back chair with rush seat.

4—Butterfly table reproduced from an early original.

W. & J. SLOANE

Fifth Avenue at 47th Street, New York

SAN FRANCISCO



WASHINGTON



THAT UNCONSIDERED TRIFLE

THERE are certain fortunate women who have the gift of wearing clothes. . . . An instinct guides the choosing of their costumes. An inspired rightness dwells in their gracious presence.

Such a woman realizes the importance of detail. She knows the value of the individual touch. In the unconsidered aspects of attire she seeks, and attains, distinction. . . . Her lorgnette, her vanity case, her lingerie clasps, acquire a new significance. Her wrist-watch is a little miracle. Her lip-stick case is a work of art.

It is this exacting patronage which Marcus & Company serves in its constant search for the beautiful, the unusual, in personal appointments. It is here that well-dressed women come, not only for their costlier jewels, but

for their compacts, their bar-pins and sautoirs, their sport bracelets, and pendants, and cigarette-holders.

For experience has shown that even the least of the lovely things to be seen here is subtly, inescapably different. Whether in gold, or carved crystal, or platinum . . . in choicest jade, or enamel . . . each is invested with a personal character, each bears the imprint of unerring taste.

.

Sautoirs from \$6950 to \$25. Lorgnettes from \$1275 to \$50. Bracelet-watches from \$3900 to \$100. Compacts from \$875 to \$50. Vanity cases from \$625 to \$120. Lip-stick cases from \$50 to \$30. Cigarette holders vary from \$185 to \$10. Lingerie clasps are from \$185 to \$10.

MARCUS & COMPANY

JEWELERS

At the corner of 5th Avenue and 45th Street, New York City,
and Palm Beach, Florida



NOBODY CAN POSSIBLY FEEL FRIVOLOUS
WITHOUT A LIPSTICK. AND NO FRIVOLITY
IS SUCCESSFUL UNLESS IT IS CHIC..

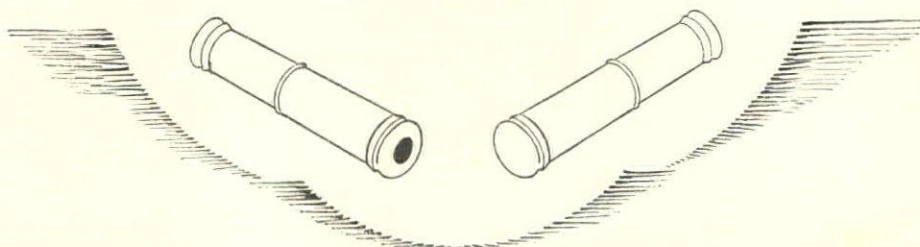
THE ANSWER IS OBVIOUS:

GUERLAIN

NEW YORK
570
MADISON
AVENUE

THE RED DOT IDENTIFIES THE DAYTIME SHADE
THE OTHER IS A LIGHTER SHADE FOR EVENING WEAR

PARIS
68
CHAMPS
ELYSEES



FIFTH AVENUE

B. Altman & Co.

NEW YORK



An Informal Breakfast Setting by Altman's Consulting Hostess

For HOUSES LARGE or SMALL

Good taste in furnishing—new ideas—the latest things need not have any relation to the size of one's home.

In the perfection of its good taste and the completeness of its living equipment, a week-end cottage can be as well furnished as a great chateau in the country.

It is to serve this ideal of completeness in home furnishing as well as good taste in the modern spirit that B. Altman & Co. have arranged three entire floors devoted to the things that make the home comfortable—beautiful—charming—and *complete*.

These decorative departments as a group are fully organized with a competent staff of decorators to plan, estimate and carry out the complete furnishing of a home, or to give such personal and special service as Altman's consulting hostess renders in advice on table settings, formal or informal.

COMPLETE HOME FURNISHING

FOURTH FLOOR

FIFTH FLOOR

SEVENTH FLOOR



ISABEY
PARIS

presents

BLEU DE CHINE

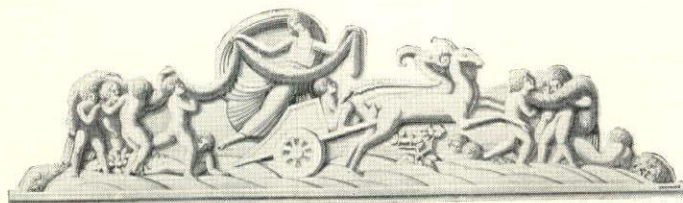
Poudre and Eau de Toilette

Only recently created for the aristocracy of France and still more recently offered to the American Gentlewoman Isabey's new *odeur* Bleu de Chine has captivated the *haut monde* of two continents. Now . . . at the insistence of these *devotées* of Bleu de Chine . . . Isabey presents *Poudre* and *Eau de Toilette* in this *odeur*. Each is of that surpassing exquisiteness . . . so characteristic of every Isabey creation.

Isabey *Poudre* and *Eau de Toilette* may be obtained at the smartest stores everywhere.



Isabey *Poudre* comes in the following nuances: *Naturelle, Rachel* and *Blanche*.



BOTTLED, SEALED AND PACKAGED IN FRANCE

PARK & TILFORD, NEW YORK, Importers



Exotic Foods
To Pique
Your
Summer Guest's
Palate!

MACY'S Grocery Department is the rendezvous of epicures who find here rare gastronomic delights from far quarters of the globe. Every corner of the earth has yielded some delicious treasure, so that you may choose the world's choicest delicacies for tempting summer menus. Here we tell about some of them —there are hundreds more!

Fifth Floor,
Middle Building

MACY'S
34th St. and Broadway
New York

Here Are a Few
Unusually Good Things to Eat

Hundreds more are listed in Macy's complete grocery catalog. It's a lifesaver to sojourners in Suburbia — full of ideas on what to eat next. Send for a copy.



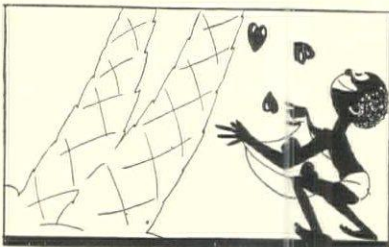
Darjeeling Tea
From the Himalayas

Plucked at the moment when the leaves are budding and golden. One pound chest makes 350 cups, \$3.74



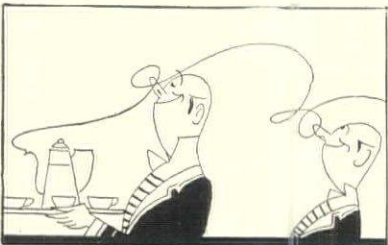
You've Eaten These
In French Patisseries

Crepes dentelles, biscuits that are slim, fragile, lusciously brown, unforgettably delicious, tin, 69c & 89c



Hearts of Palm
From the Indian Sea

The cabbage palm yields its succulent core for this delicacy. Macy's sells them in a 1-lb 12 oz. can for 94c



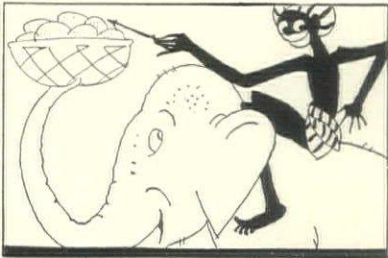
Orient Coffee
Has "It"—Aroma Plus!

Because it is a blend of the finest Colombian coffees with a heavy body and rich flavor, for breakfast or after dinner . . . pound, 59c



Just Imagine Coasting
A Crater for Jam!

Hawaiians do it every day, and gather in the glorified raspberries for this exotic pohu jam, glass, 89c



Real Indian Chutney
In all its glory!

Mangoes and other varieties of Indian fruits and spices—superb with cold meats . bottle, 64c and \$1.14



The Tiniest Pickles
You Ever Saw

Baby cucumbers snatched from their mothers at a tender age, and judiciously sweet pickled, 54c and 94c



Bottled When the
Moon Gives the Word

That's why Red Star Pale Dry Ginger Ale from the famous Maine "Moontide" springs is the acme of drinkables . dozen bottles, \$1.84



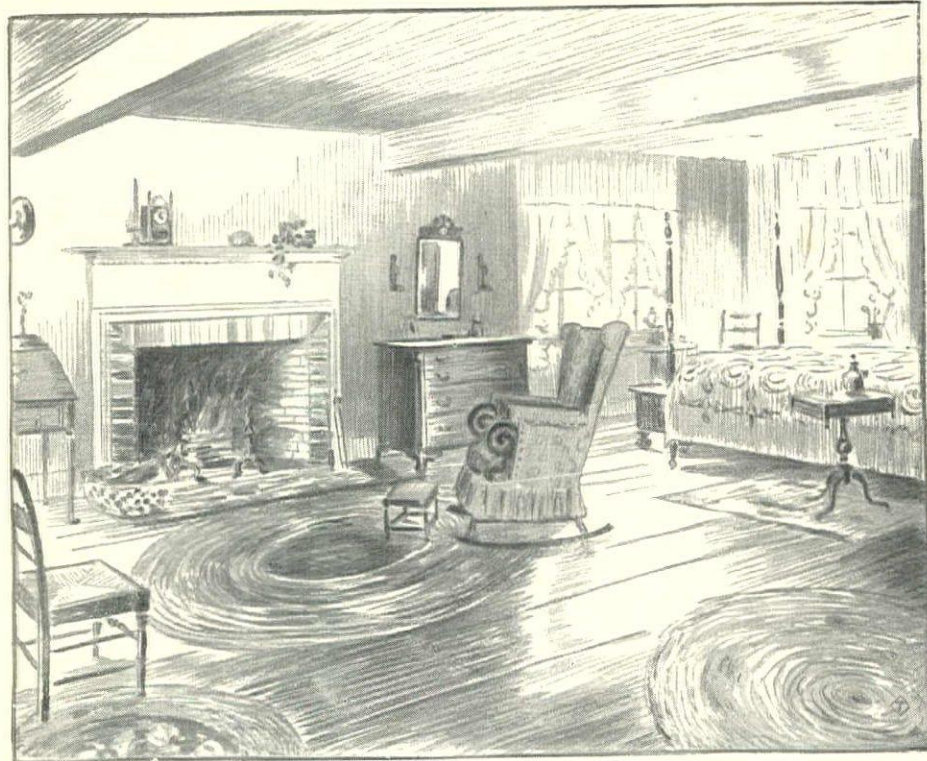
Chair No. 3001



Night Stand No. 5091



Dresser No. 3008



Now you can really harmonize your furniture—

THE average American home is a hodge-podge of hand-me-downs, auction relics and other furniture acquired hit-or-miss—with too many misses.

But that is only the *average* home. Many lovers of the beautiful have learned to harmonize their furniture not only piece with piece but ensemble with the architecture.

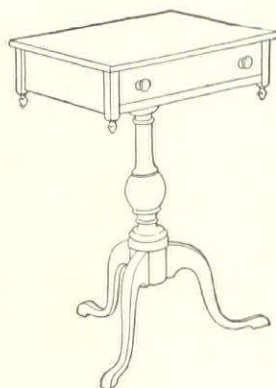
Sooner or later you will live in Early American surroundings because 85% of the new homes and apartments are of that period. Plan your furniture accordingly, with authentic Stickley reproductions of choice and rare collection pieces, for every room. Comfortable, simple, practical, restful, strong, quaint, beautiful—made in varieties for every purpose, from the native cherry, maple or pine, in the exact mode of the early 1700's—Stickley Early American offers variety and distinction with period unity and charm.

Every piece of genuine bears the name—Stickley, Fayetteville. The Stickley booklet on Early American and the Stickley representative in your city (address on request) will help you plan your rooms to your complete satisfaction—one at a time or throughout. Inquiries cordially invited.

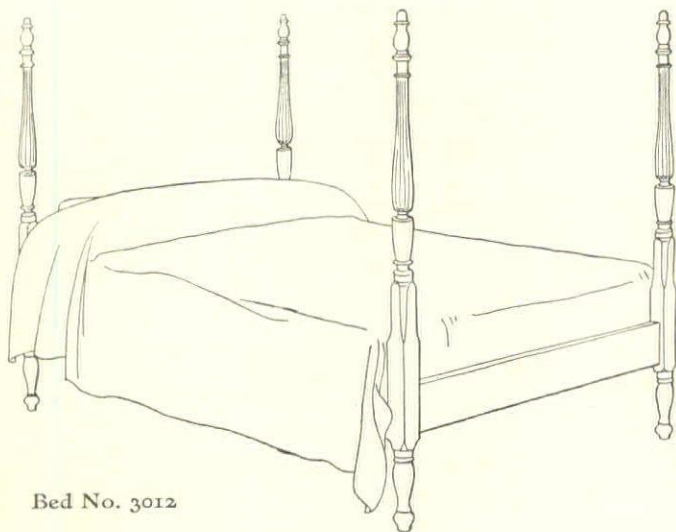
NOTE: Visitors are always welcome at the Stickley Exhibition & Workshop, c/o L. & J. G. Stickley, Inc., Fayetteville, N. Y.



Rocker No. 5071



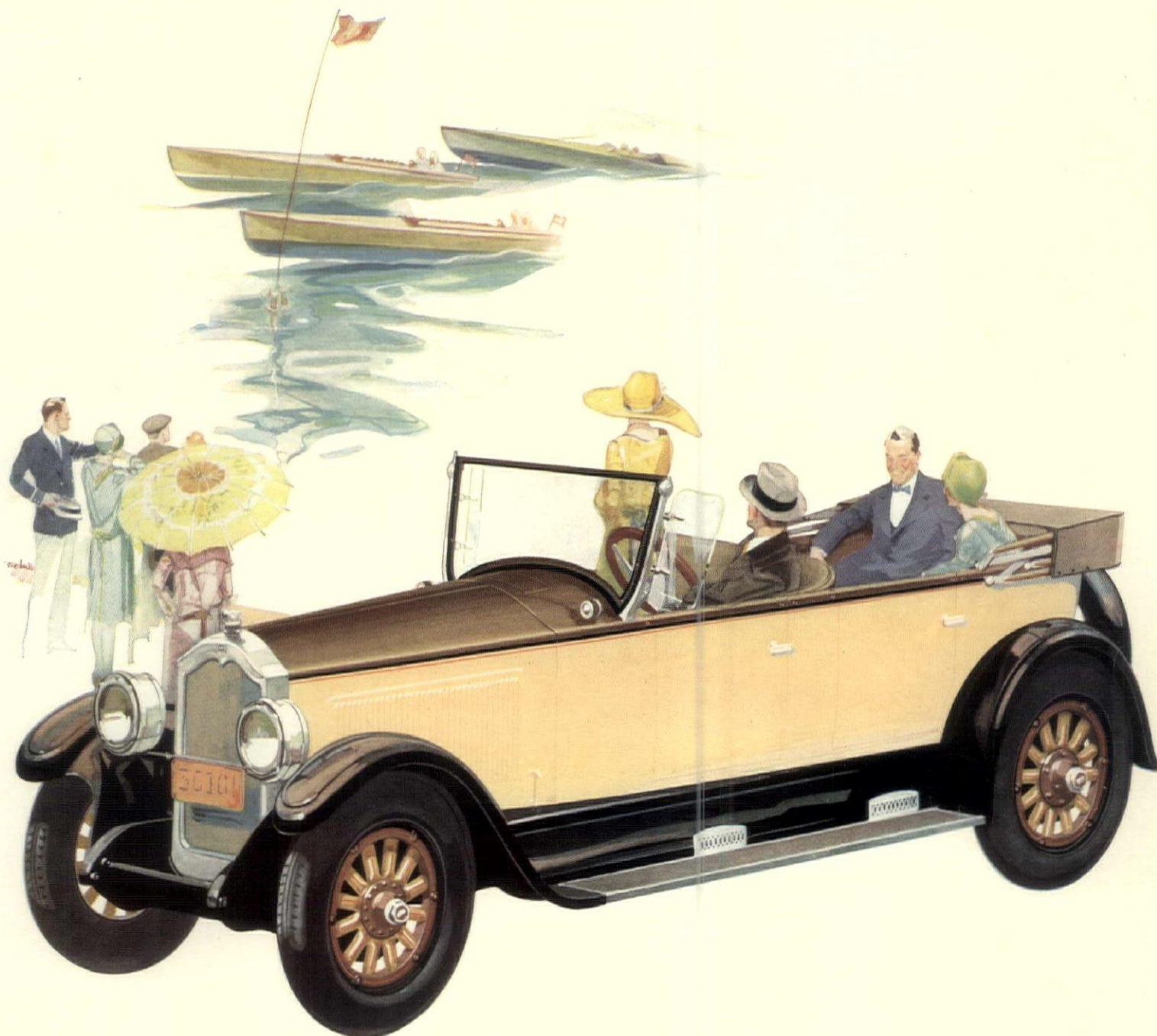
Stand No. 5070



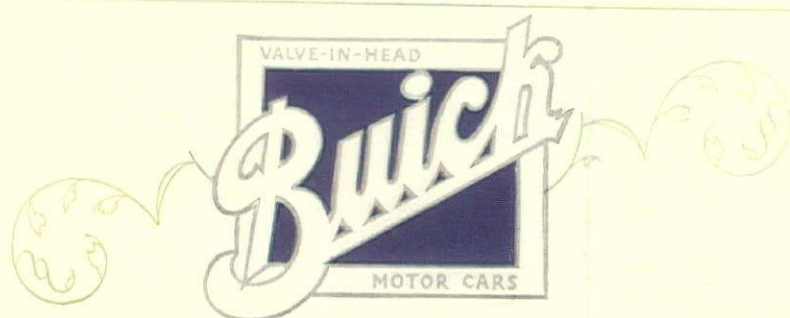
Bed No. 3012

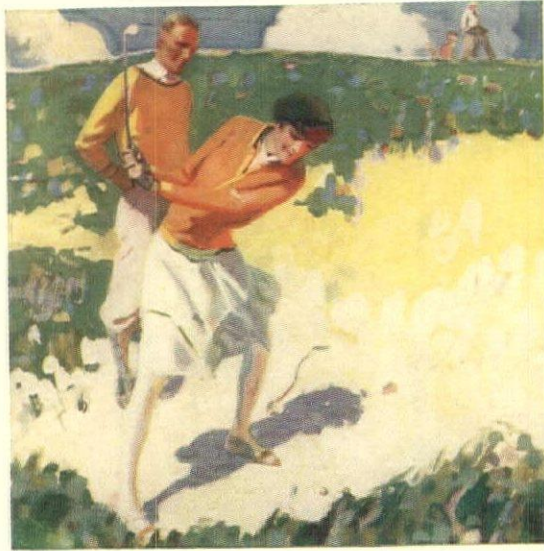
Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE, N.Y.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



INVARIABLY when a Buick is among the cars in a family it is in the greatest demand by mother, father, son and daughter. This preference for Buick for personal driving is another definite token of the universal satisfaction of Buick ownership.

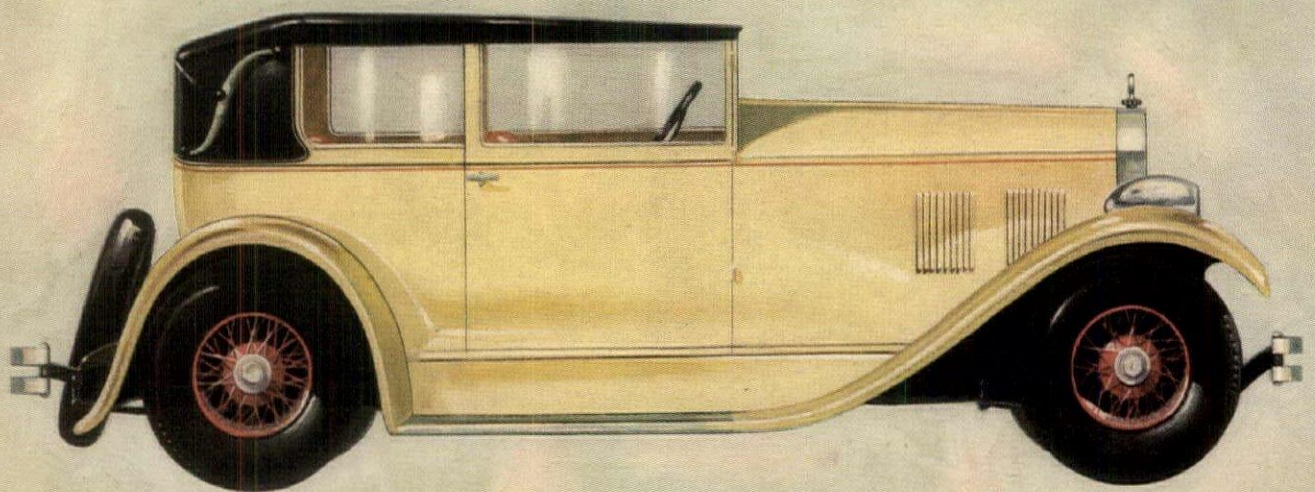


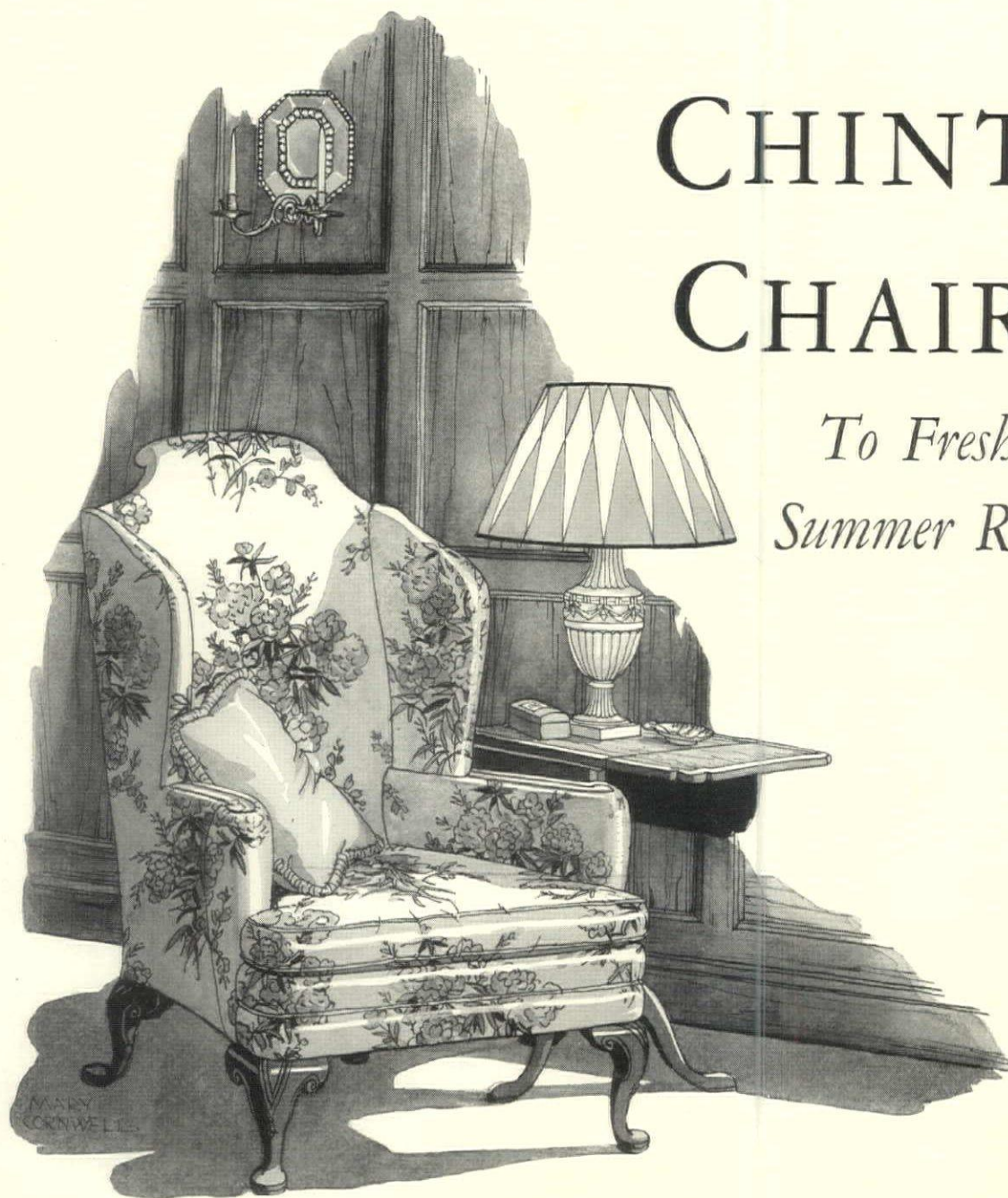


*MIDSUMMER—when all outdoors is calling—
youth and the bright ball—a grinning caddy who
knows one cannot concentrate when there's a Little
Jordan Sport Salon waiting near the ninth tee.*

*The Sport Salon
A veritable cameo of clean cut lines and
compelling charm by*

JORDAN





CHINTZ CHAIRS

*To Freshen
Summer Rooms*

IN CHINTZ—with its crisp coolness and its gayety of color—lies the magic touch of summer. Covering a hospitable chair it turns the most formal of interiors into a friendly retreat. Any one of the many attractive types of overstuffed pieces made by *Lord & Taylor* may be selected in muslin and covered in chintz or any other fabric of your choice with only the additional cost of the material.

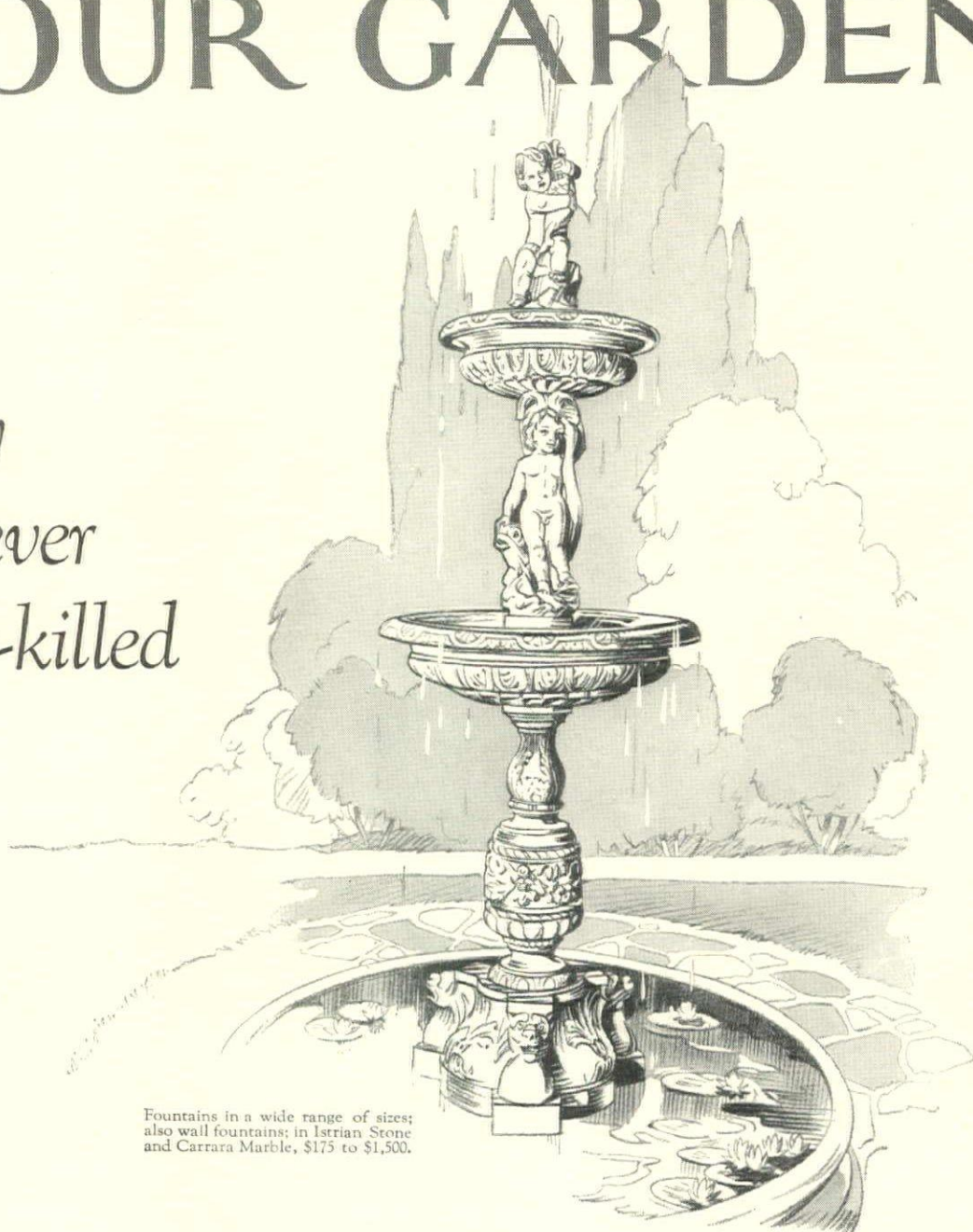
SIXTH FLOOR

Lord & Taylor

FIFTH AVENUE · NEW YORK

FOR YOUR GARDEN

One beauty
that is never
winter-killed



Fountains in a wide range of sizes; also wall fountains; in Istrian Stone and Carrara Marble, \$175 to \$1,500.



Italian Well Head and Base, in Red Verona Marble, \$1,800. Iron tops of suitable design, imported or hand wrought in our own shops.

SOME of our fountains, brought from old Italian gardens, are poems done in stone. In summer their beauty is closely akin to the beauty of flower and foliage. The flowers fade and wither—lovely greens turn brown and die. But the exquisite form and line of garden ornaments live to be glorified by winter's frost and snow.

Have you a place in your garden for romance and loveliness? Surely, in our collection, you will find some choice piece—a fountain, a well head, a curved carved seat, a pair of massive vases—something that will prove an all-year-round delight. All imported from Italy.

Write us about your garden that we may offer suggestions and send you photographs of available pieces. Or visit one of our shops—you will find it most enjoyable.

And, lest you forget, we have original mantels from the Old World, faithful reproductions, and a variety of andirons. Many of our offerings are described in a booklet we shall be glad to mail upon request. Address us at New York, Dept. HG.

WM. H. JACKSON COMPANY

2 WEST 47TH STREET
NEW YORK

318 N. MICHIGAN AVE.
CHICAGO

ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA

The Companionship of Fine Furniture



© 1927—Kittinger Company

*A*N Early English atmosphere engages the interest in this grouping . . . equally appealing in library or paneled living-room. The fine Elizabethan table, with plank top and hand-carved bulbous pedestals, is matched in beauty of design by the strikingly original and richly carved bench.

A fine old English desk is recreated in soft, mellow tones of beautifully figured Solid Walnut . . . with overlays of burl walnut and redwood, in contrasting colors. The chair is authentically Charles II in design.

. . . All interpreted in the sturdy integrity of Solid American Walnut, distinguished for the richness and durability of a particularly faithful antique lacquer finish . . . and available at price-savings made possible by the skill of Kittinger production methods.

Many other distinctive and authentic Period pieces are illustrated in the booklet, "Living Room Furniture by Kittinger." Let us mail you a copy from which you may select pieces or groups that bring a new pride in home furnishings. Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y.

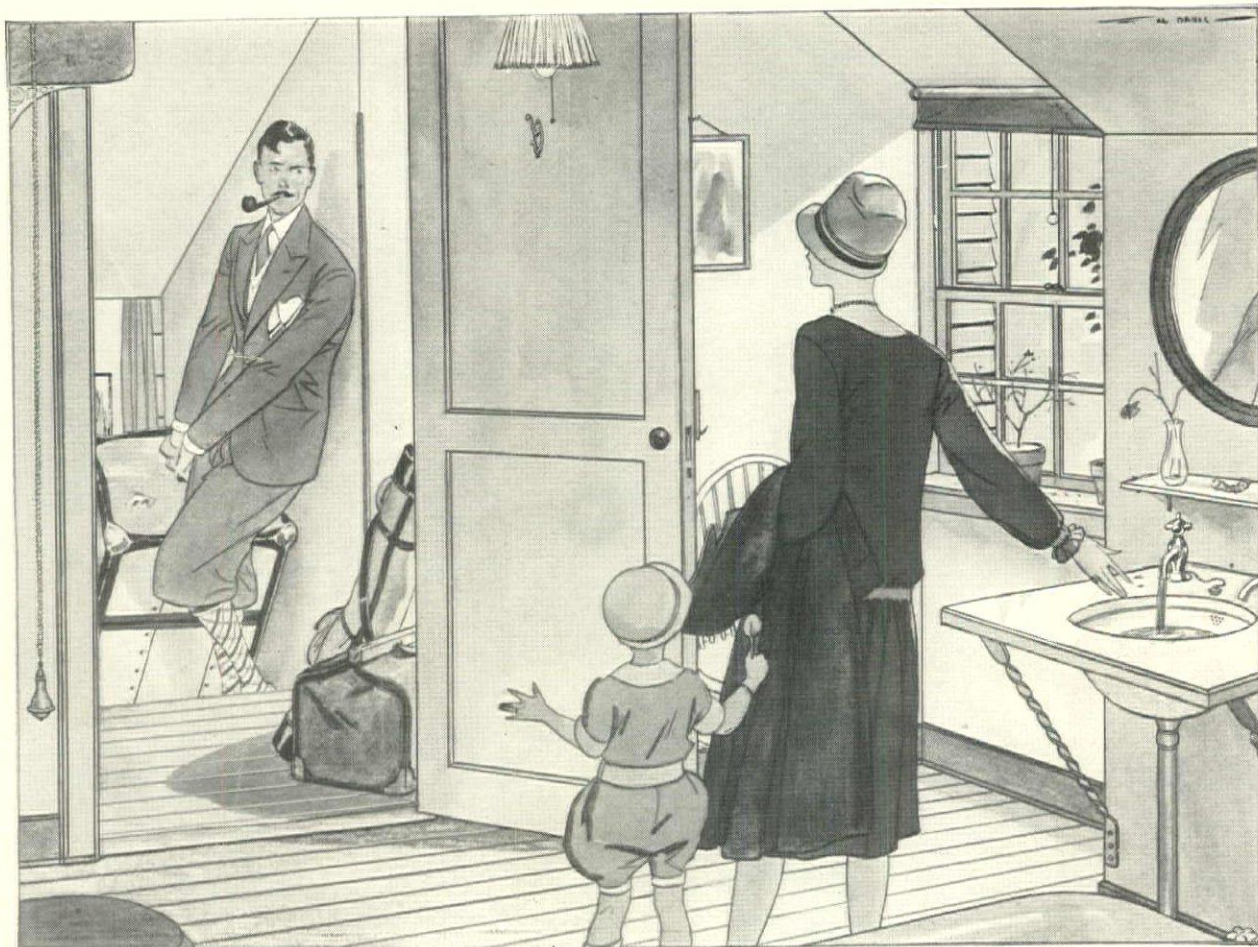
For over sixty years makers of fine furniture in solid woods only . . . principally American Walnut and Honduras Mahogany



KITTINGER

Distinctive Furniture





Does your Summer start with red, rusty water?

WHEN you open up your summer home, if the water runs red and rusty, there's no use arguing about it. You can't *argue* rust out of water pipes!

Just make up your mind that rust never gets any better, and that what you need is *brass* water pipes that *can't* rust. And when you do put in brass pipe—whether you are replacing old rusty iron or steel pipe, or water-piping a brand new house—there is something important for you to know about brass and pipes.

It is this: Brass is made by melting copper and zinc together. Most brass pipe is made with 60% copper and 40% zinc. Some years ago our research

men found that by changing the mixture a little [using 66% copper] a different kind of brass was produced, lighter in color, easier to bend and thread, and more resistant to corrosion.

Under the microscope this brass was recognized to be what is known to metallurgists as "alpha" brass because of its metal structure.

To make this longer-lasting Alpha Brass into pipes required a special process and expensive equipment. But we now make Alpha Brass Pipe in such volume that we can sell it as cheaply as ordinary brass pipe. It can be easily identified for the name "Alpha" is stamped every 12 inches.

ALPHA Brass Pipe

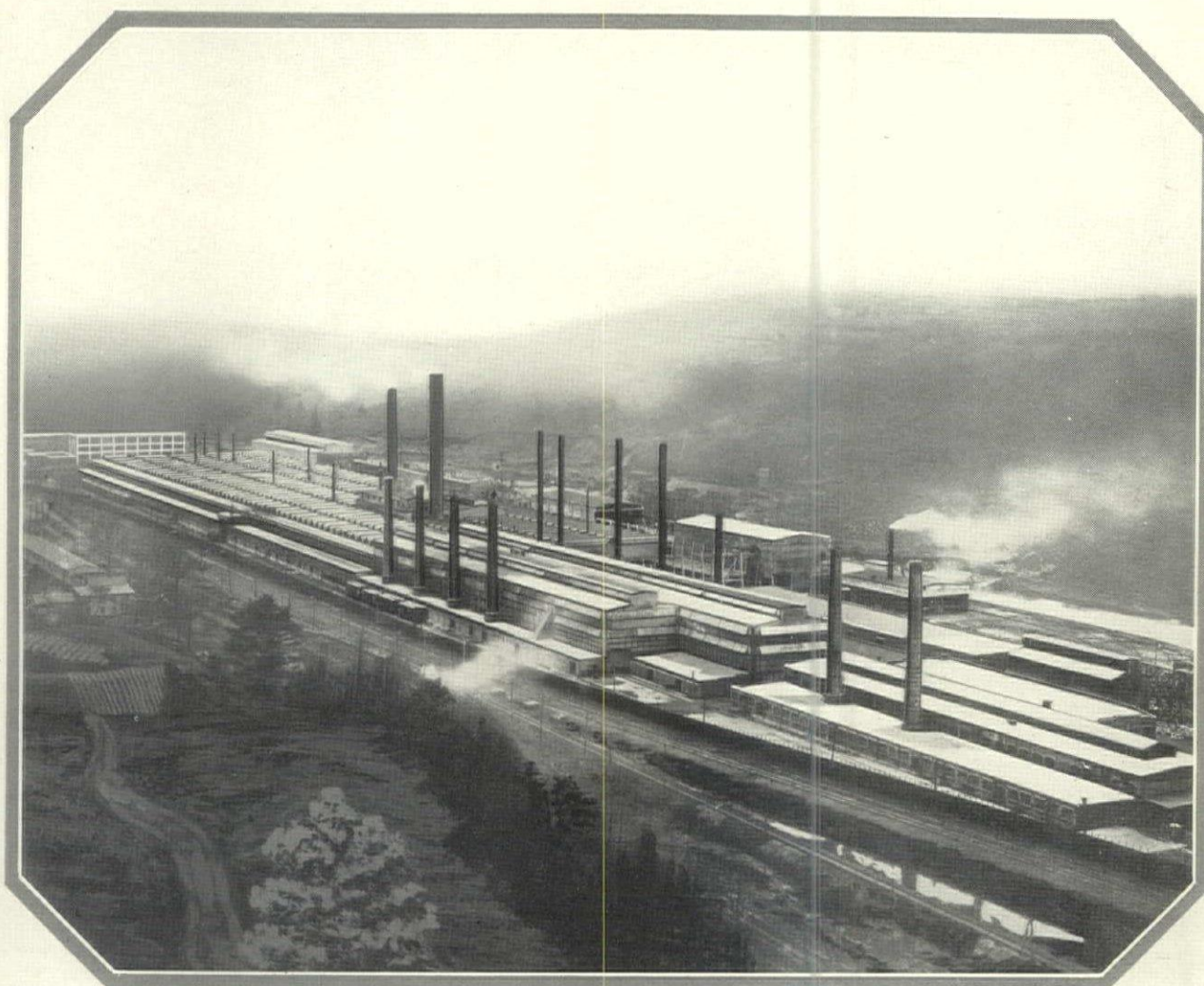
POSITIVELY WON'T RUST



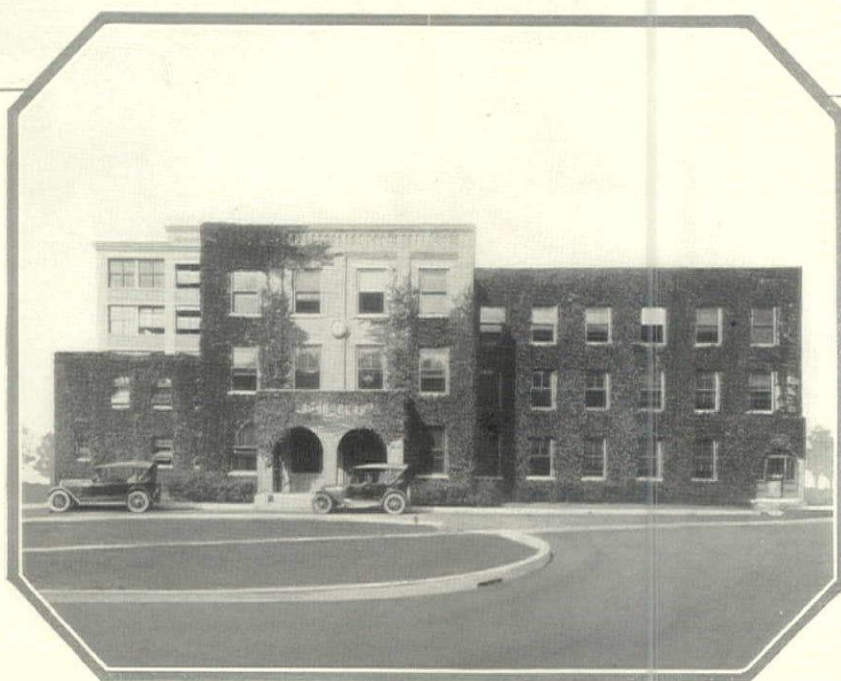
If you would like to know more about brass pipe, write for a copy of our booklet, "Alpha—The Story of a Water Guide."

Address: The Chase Companies, Incorporated, Waterbury, Conn.

WHERE ALPHA BRASS PIPE IS MADE

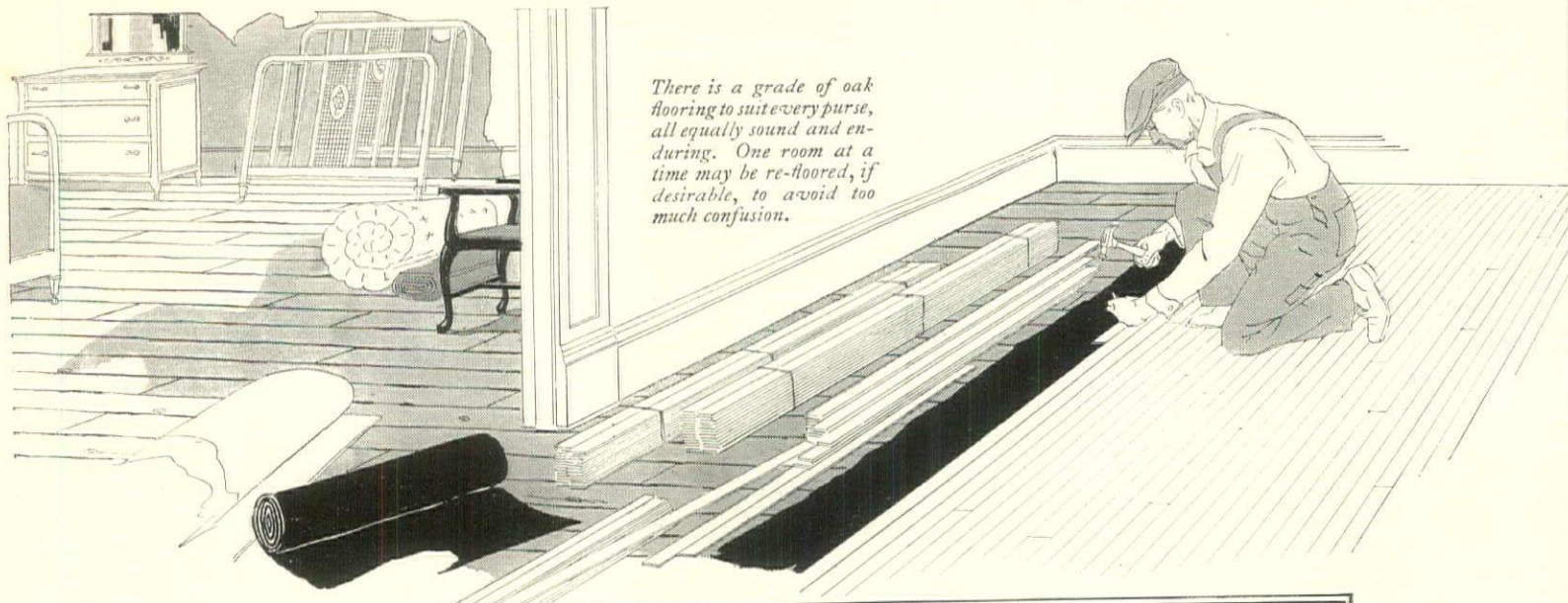


(Above) One of the two brass mills of The Chase Companies, at Waterbury, Connecticut. This plant is almost a mile long. There are thirty-six acres under one roof. Here Alpha Brass Pipe is made and other Chase Brass products are produced in tremendous volume.



Research Laboratories of The Chase Companies, where the experiments were carried on which developed the special Alpha mixture used in making Alpha Brass Pipe.

The casting of the brass is directed from these laboratories by experienced metallurgists, who also supervise the tempering of the pipe. Here daily tests and analyses of Alpha Brass Pipe are made to check it for mixture, purity and temper.



REMODEL with Oak Floors

OAK flooring solves the problem of the old home made new. No other improvement will do more to make rooms modern.

An oak floor brightens the entire interior, and adds to the attractiveness of furniture. It is the correct foundation for rugs.

Each room as taste dictates

Your choice of red or white oak,

plain or quarter-sawn, in any color finish, will give individuality to different rooms, in complete harmony with any scheme of decoration.

Laid over the old worn floor

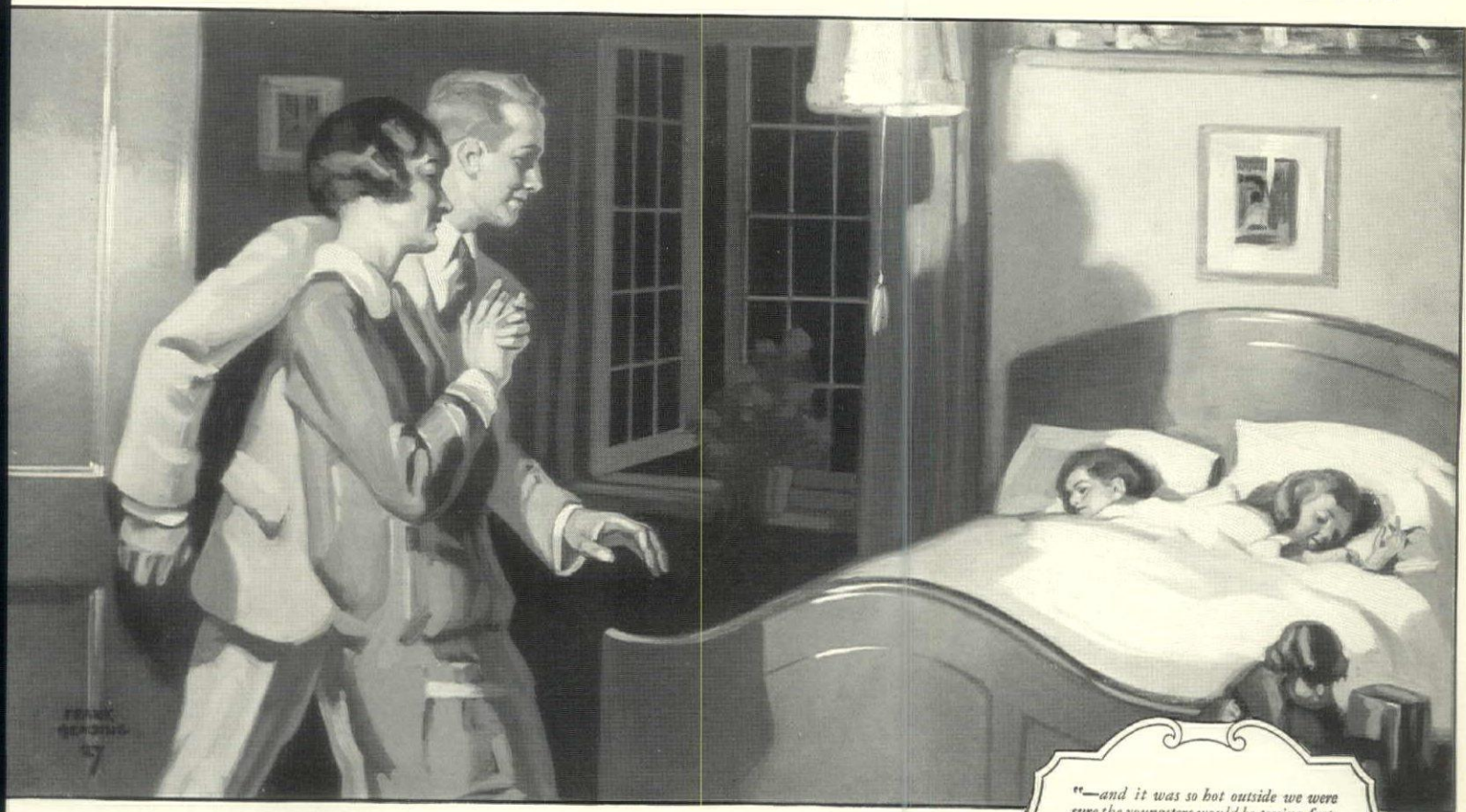
The old floor, seasoned by time, will hold securely in place your new oak floor, which is side and end matched, providing a continuous polished surface in Nature's

beautiful oak. Such a floor is permanent, and adds to rental or resale value. Oak is the economical floor.

Write for this free book

24 pages of interesting flooring facts, with color plates of modern finishes, will be mailed free on request. Ask our service experts for suggestions, or consult your local lumber dealer.

A LIFETIME OF GREATER COMFORT WHEN YOU CELOTEX YOUR HOME



"—and it was so hot outside we were sure the youngsters would be tossing fretfully when we got home . . . but they were asleep and their Celotexed room was a cool relief after our trip downtown."
Mrs. L. A. Michaels, Brooklyn, N. Y.

No more hot rooms when homes are Celotexed

Every home, new or old, can now enjoy
all-year comfort and money saving . . .

by ELIZABETH GARY
HOSTESS, CELOTEX COTTAGE



THOUSANDS get a new conception of luxurious home comfort when they visit the Celotex Cottage. For this remarkable cottage is refreshingly cool during the hottest summer weather—snug and warm all winter long—restfully quiet in spite of noisy traffic.

Everyone wants these great advantages. But most people think them beyond their reach. "It must cost a lot to Celotex a house," is a frequent comment.

But every family can enjoy this new degree of comfort. Whether your home is old or new, large or small, Celotexing it will actually save you money!

In new construction, broad, strong Celotex boards replace other materials in the walls and roof. When Celotex is properly used, you can plan less radiation and smaller heating plant. Thus Celotex adds little or nothing to the first cost of building. And when used throughout it will pay for the comfort it brings by saving about one-third your fuel money, year after year.

For old homes, too

In houses already built, Celotex lines attics and basements. It adds an attractive extra room and brings

much of the comfort and fuel saving of complete Celotexing. If you are going to live where you are for even one year longer, line your attic with Celotex.

Get all the facts

Only by using Celotex can you secure for your home all these advantages. No wonder that more than 119,000 have Celotexed their homes in five short years. Celotex is also being used to construct

Mail the coupon for your copy of this free Celotex Book. Its 32 pages are filled with interesting pictures and facts that will mean more comfort in your home and more money in your pocket.



The Celotex Cottage, 645 North Michigan Avenue, Chicago. More than 58,000 people visit this remarkable cottage every year.

The Celotex Company, 645 N. Michigan Avenue, Chicago, Ill.
Please send the new Celotex Book.

Name
Address
☐ I am interested in buying or building a Celotexed house. Approximate price.....
Location.....
☐ I am interested in Celotexing my present home.

garages, summer cabins and farm buildings—as a base for carpets and linoleums and to redecorate old walls.

Architects know the importance of using Celotex. If you are building without this professional advice, ask your contractor to include Celotex in his plans. Remember a lifetime of greater comfort and money saving is the reward of demanding a Celotexed home.

Please let us send you an interesting book giving you all the facts. Just mail the coupon below.

THE CELOTEX COMPANY
Chicago, Illinois

Mills: New Orleans, Louisiana

Branch Sales Offices in many principal cities. (See telephone books for addresses)

Sales Distributors throughout the world

Canadian Representatives:

Alexander Murray & Co., Ltd.

Montreal • Toronto • Halifax

Winnipeg • Vancouver

CELOTEX
INSULATING LUMBER

—7-27—H. & G.

Suppose you had a stomachache—

And suppose you went to the ten most eminent physicians in the United States for a remedy. And suppose each of these ten physicians prescribed the same, identical remedy. You would certainly feel, and with good reason, that this remedy was outstandingly the best obtainable for your particular trouble.

If your car pitches and tosses and bounces, if it lacks road-steadiness, lacks roadability, and you want a true and permanent cure, could you do better than go to the fifteen most eminent Automotive Engineers in this country? You will find an opinion all but unanimous for Watson Stabilators. An opinion by one or two men might be wrong, but an opinion approaching unanimity is never wrong. Thirteen out of these fifteen established leaders have, in the most emphatic possible way, stated their preference for Watson Stabilators—they standard equip the cars they build.

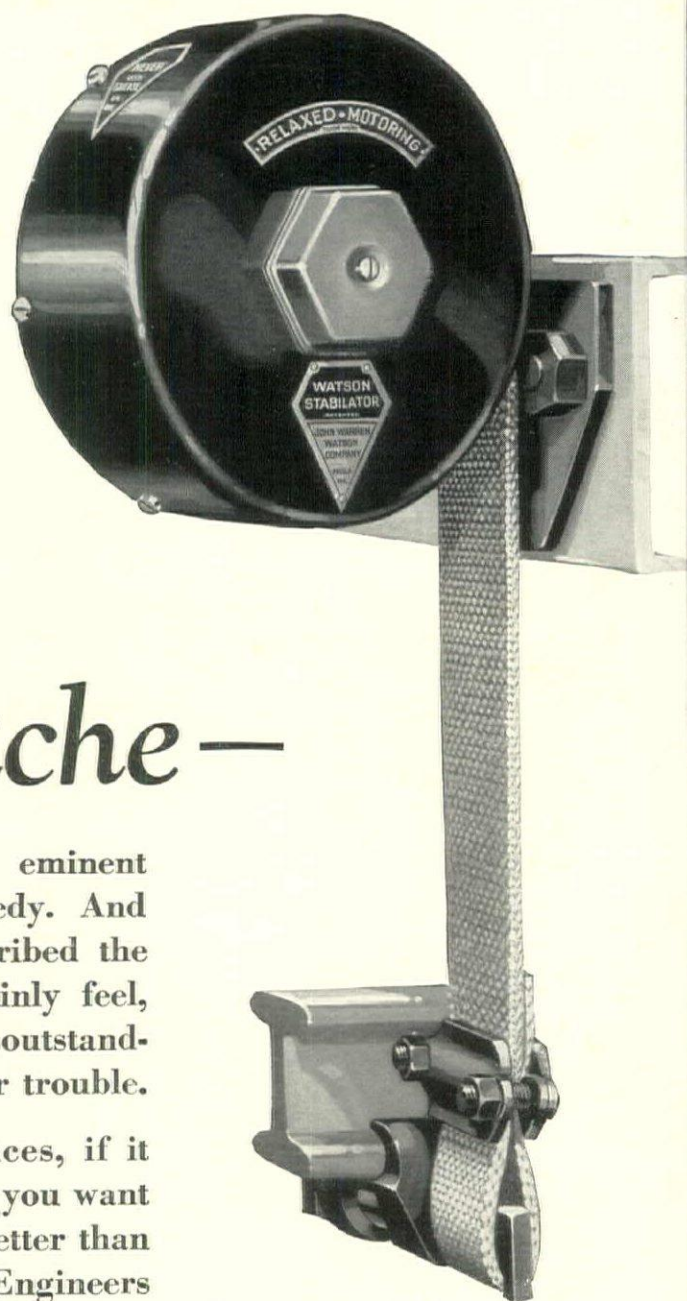
JOHN WARREN WATSON CO., PHILADELPHIA
(Detroit Branch: 3081-3083 Grand Boulevard, East)



Your car can be Stabilated in a few hours by a nearby Stabilator dealer or your own car dealer.

WATSON STABILATORS

Five miles more per hour—easily



Standard Equipment on

Cadillac
Chrysler
Duesenberg
Franklin
Hudson
Isotta Fraschini
LaSalle
Locomobile
Nash
Packard
Peerless
Studebaker
Stutz
Willys-Knight

IN THE FINE CAR FIELD, THE TREND IS UNDOUBTEDLY TOWARD EIGHTS

THE distinction of straight-eight performance, as now expressed by *Hupmobile*, initiated the swing to this magnificent *Eight*. Obviously, those whose opinion really counts have come to the conclusion that *Hupmobile's* ultra-refinement of the straight-eight brings motoring to its most luxurious development. Custom bodies, created and built by *Dietrich* exclusively for this notable chassis, are available.

9.6

Beauty, Color Options, Luxury in fourteen closed and open bodies, \$1945 to \$5795, f.o.b. Detroit, plus revenue tax

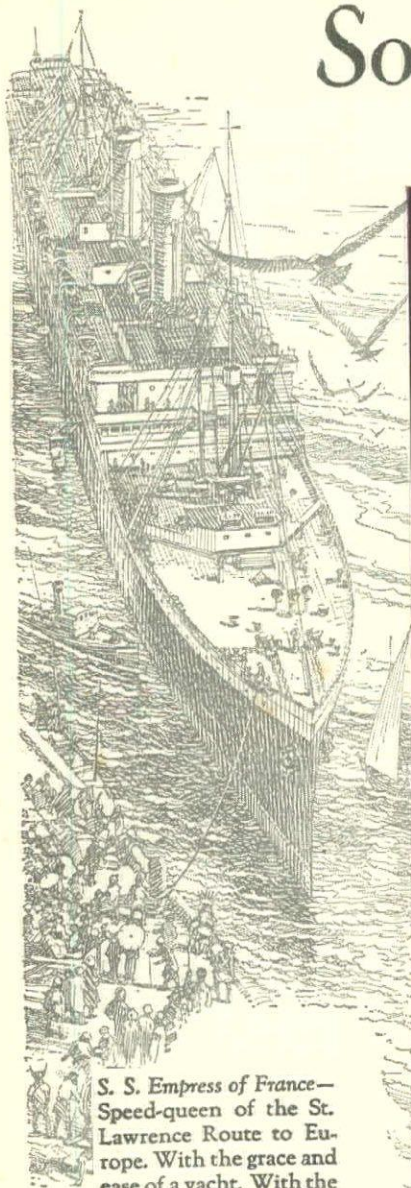


HUPMOBILE

THE DISTINGUISHED EIGHT

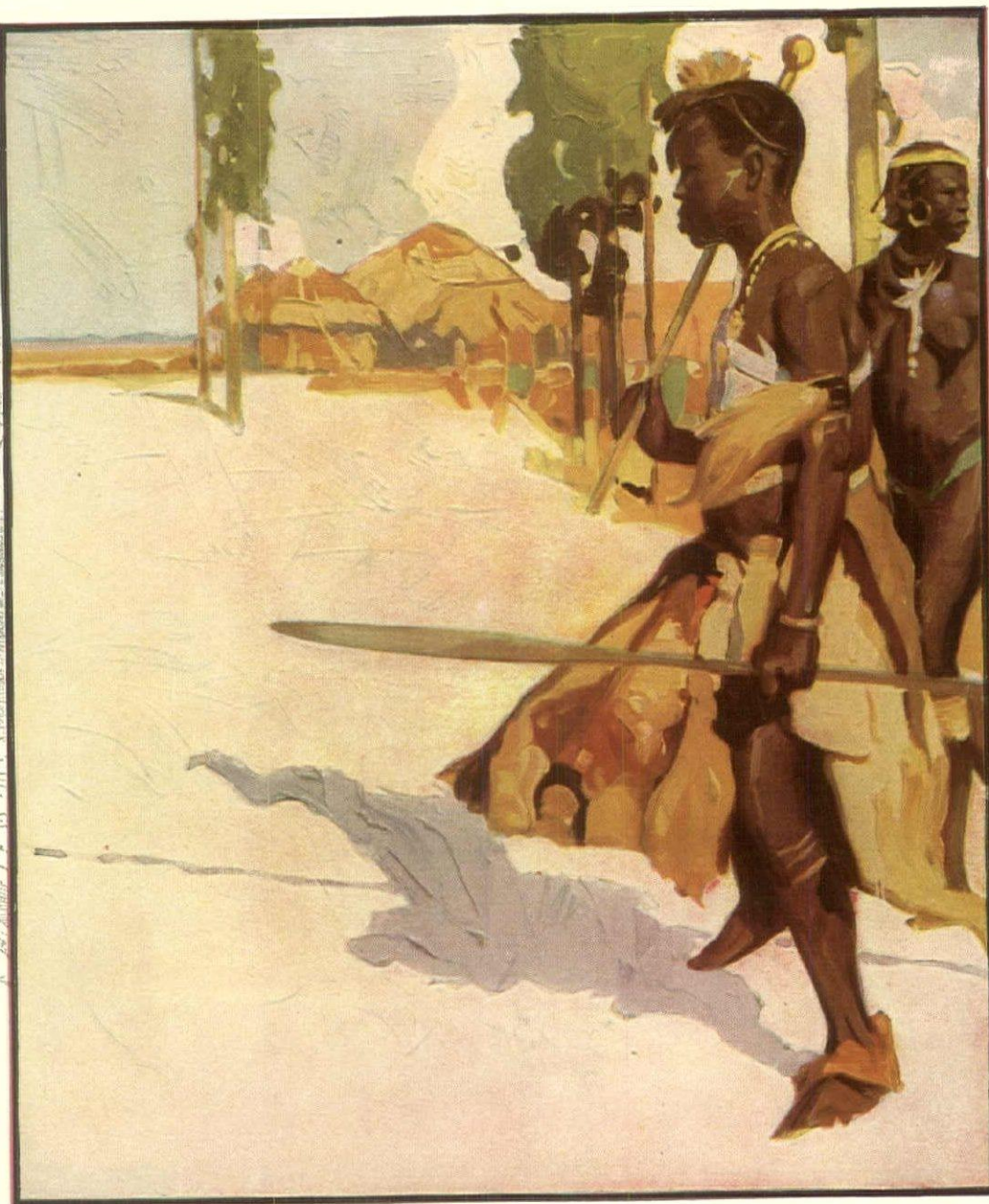
South America - Africa Cruise

SAILING FROM NEW YORK, JANUARY 24th



S. S. Empress of France—Speed-queen of the St. Lawrence Route to Europe. With the grace and ease of a yacht. With the comforts of the mighty ocean-Emperess that she is!

Other cruises, 1927-28. World, Dec. 2. Mediterranean, Feb. 4. West Indies, Jan. 26. Feb. 29.



World contrasts—in 104 days of delightful living

YOU who quicken to the tales of big-game hunts and world adventures! This cruise is for you.

You will steam out of January's winter, straight into June's summer. Touching the high spots of South America's modern romance—Rio de Janeiro, Montevideo, Buenos Aires. Across the balmy South Atlantic. Into Africa at Capetown. Pullmans take you inland. You meet Kaffirs, Zulus, Swahilis—with teeth filed and bodies scarred—some clothed in bark, some in cotton, and some in barbaric colors. You see where Kimberley mines its diamonds and Victoria tumbles out of the clouds. You pass zebra and giraffe on the veldt, hippopot-

ami in the rivers, monkeys in the forests.

You loaf into East Coast Harbors, where Arabs dye beards red, and Hindus sell ivory and jade, where slave markets flourished and harems are still an institution.

Descriptive literature and plan of ship from your local agent or any Canadian Pacific District Office:

ATLANTA: 49 North Forsyth St. BOSTON: 405 Boylston St. BUFFALO: 160 Pearl St. CHICAGO: 71 E. Jackson Blvd. CINCINNATI: 201 Dixie Terminal Bldg. CLEVELAND: 1010 Chester Ave. DETROIT: 1231 Washington Blvd. KANSAS CITY: 601 Railway Exchange Bldg. LOS ANGELES: 621 So. Grand Ave. MINNEAPOLIS: 611 Second Ave. So. NEW YORK: Madison Ave. at 44th St. PHILADELPHIA: Locust St. at 15th. PITTSBURGH: 338 Sixth Ave. PORTLAND: 55 Third St. SAN FRANCISCO: 675 Market St. ST. LOUIS: 420 Locust St. SEATTLE: 1320 Fourth Ave. TACOMA: 1113 Pacific Ave. WASHINGTON: 905 15th St., N. W. MONTREAL: 141 St. James St. OTTAWA: 83 Sparks St. VANCOUVER: Canadian Pacific Station. TORONTO: Canadian Pacific Bldg., King and Yonge Sts. WINNIPEG: Main and Portage Sts.

Thus the tale moves on, until it ends back in Egypt's tombs and the Mediterranean's glories.

Yes, this is the cruise of contrasts. Formerly, it meant 6 months and hardship. Now it means 104 days and Canadian Pacific service. A Canadian Pacific Empress is your gigantic yacht. A Canadian Pacific shore staff is your guide. In the farthest outpost, Canadian Pacific has its influential connections. In the strangest ports, Canadian Pacific commands honor-treatment for its guests. Canadian Pacific can; it is the world's greatest travel system. Plan now for the cruise of contrasts. Fares surprisingly low. Reserve early. Personal service.

Canadian Pacific Express Travellers Cheques Good the World Over

CANADIAN PACIFIC • WORLD'S GREATEST TRAVEL SYSTEM



MARLBORO

CIGARETTES

Mild as May

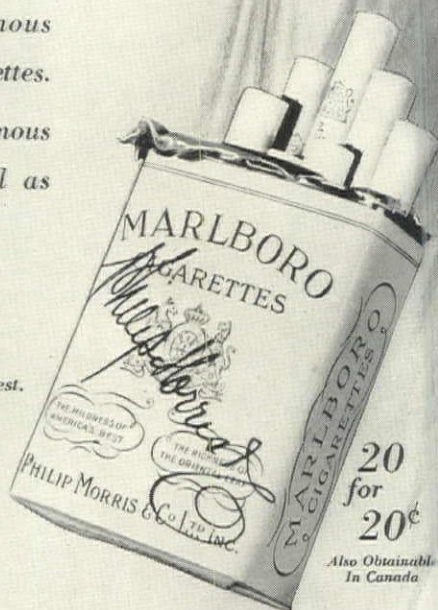
Discerning feminine taste is now confirming the judgment of masculine connoisseurs in expressing unanimous preference for this aristocrat of cigarettes.

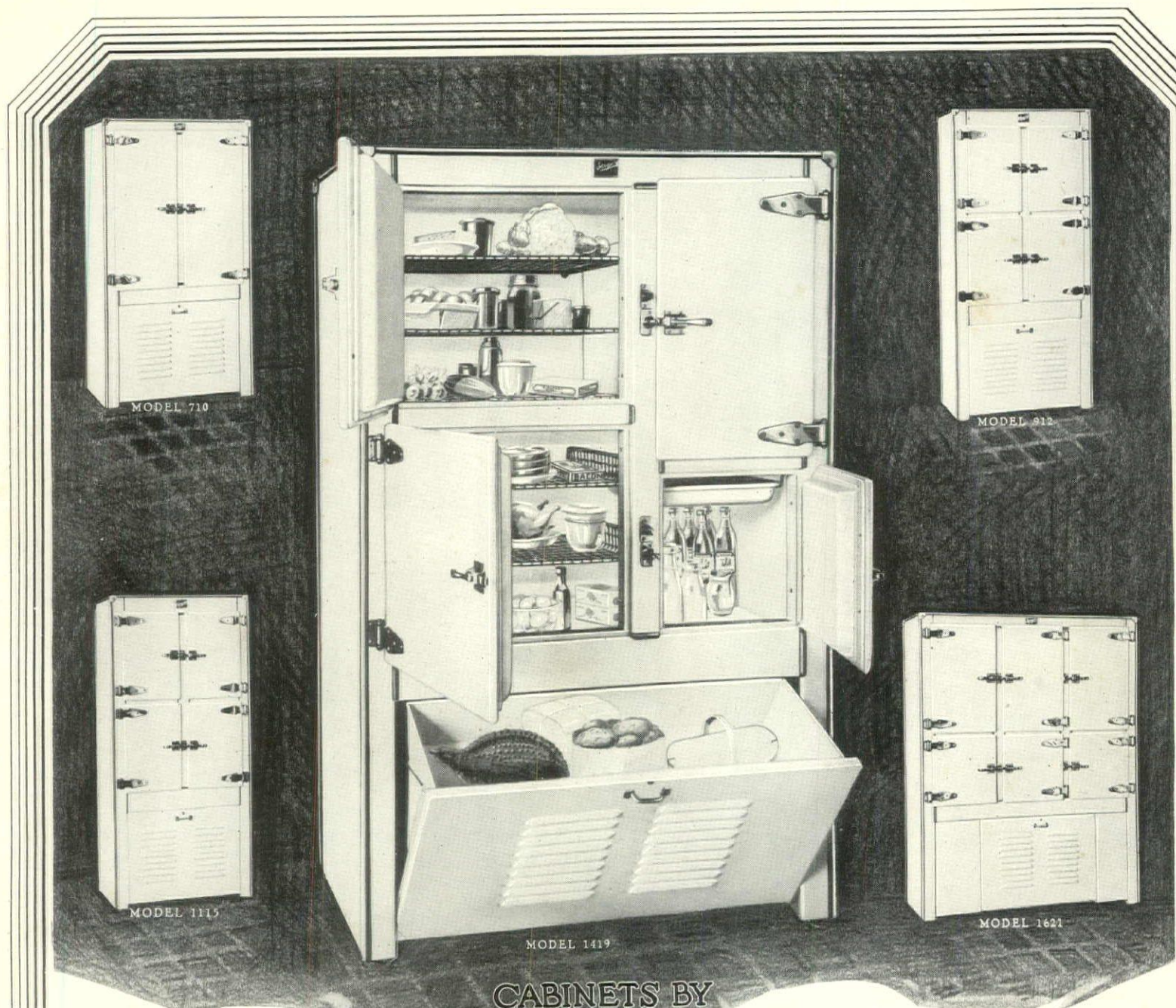
That's why Marlboros are now famous wherever fashion gathers, as well as favorites on Fifth Avenue.

Always Fresh—Wrapped in Heavy Foil.

Created by
PHILIP MORRIS & CO., Ltd., Inc.
44 West 18th St., Dept. M., New York, N.Y.

Marlboro Bridge Score mailed free upon request.





CABINETS BY
Seeger
SAINT PAUL

The New All Porcelain Cabinets by Seeger for Electrical Refrigeration now have the improvements that in the future will be essentials.

Exterior and interior of beautiful white porcelain, sturdily built to last years, and adequately insulated with pure Corkboard. Cabinets by Seeger will give super service for generations.

The unique features are:

Porcelain Vegetable Storage Compartment
Porcelain Defrosting Pan—No Drain
Removable Porcelain Baffle Wall

The Representatives of Electrical Refrigeration will be pleased to show and demonstrate the New All Porcelain Cabinets by Seeger in sizes to meet your requirements.

Cabinets by Seeger for use with ice and also for commercial purposes will continue to be shown by usual representatives.

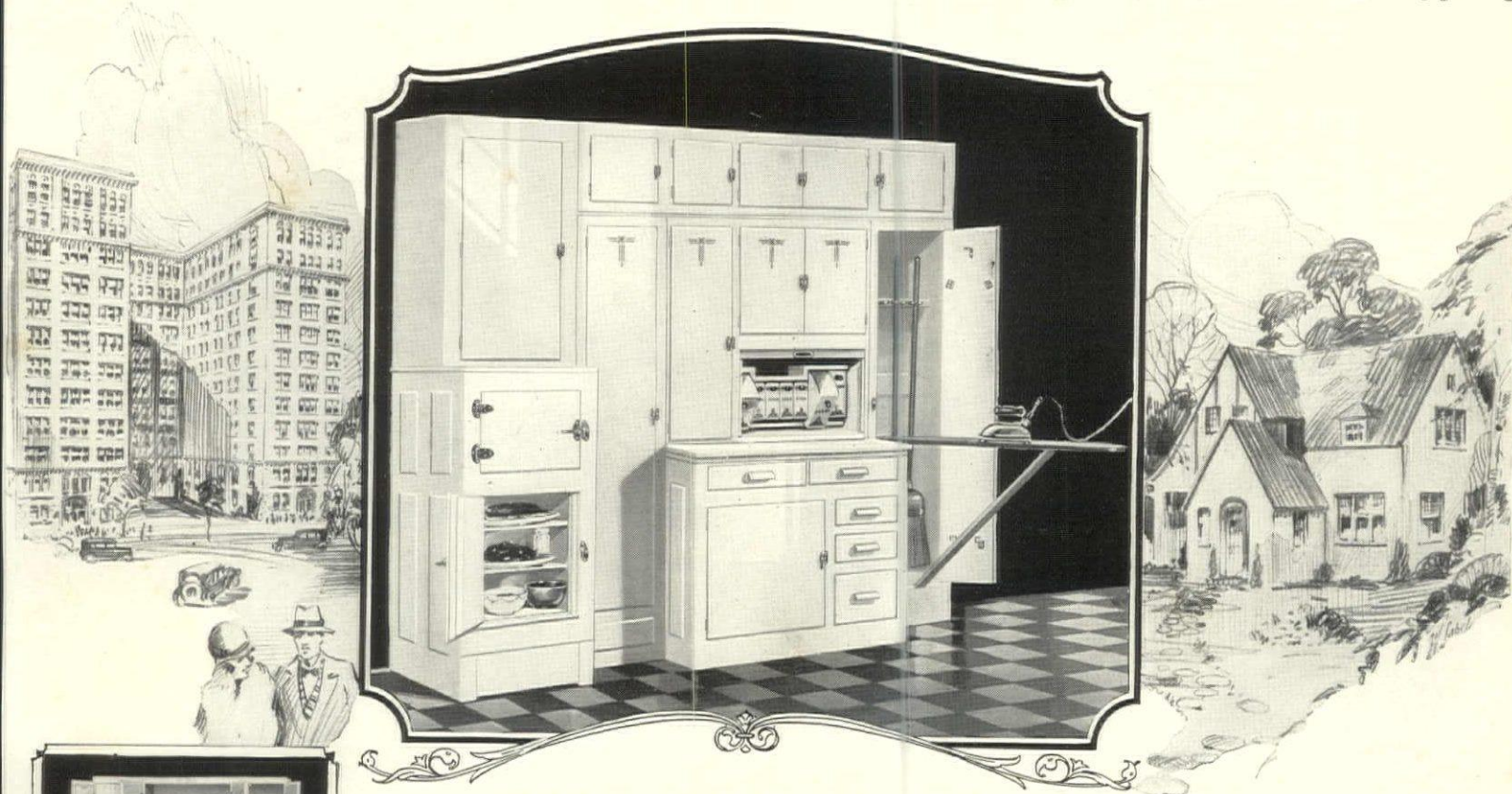
SEEGER REFRIGERATOR COMPANY

SAINT PAUL — NEW YORK — BOSTON — CHICAGO — LOS ANGELES — ATLANTA

STANDARD OF THE AMERICAN HOME

KITCHEN MAID

S T A N D A R D U N I T S Y S T E M S



Look to the years ahead when you plan your kitchen

Within three years, say home science experts, most of the kitchens being planned today will be obviously out of date. Important new principles of correct planning are being overlooked by many present day home and apartment builders.

Yet you need not take this risk. You can plan a kitchen today that will be modern in beauty, arrangement and convenience for many years to come. The very principles these authorities recommend are embodied in a distinctly advanced type of kitchen equipment—Kitchen Maid Units.

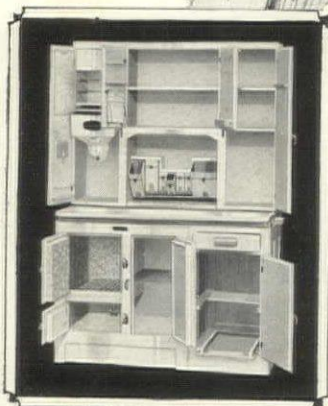
These units are perfectly harmonized in finish and design. They cover *all* your kitchen equipment needs—in the sizes

you require. They are scientifically compact yet roomy. You group the units to suit your own convenience, because each unit is complete—may be used alone or in a unit combination.

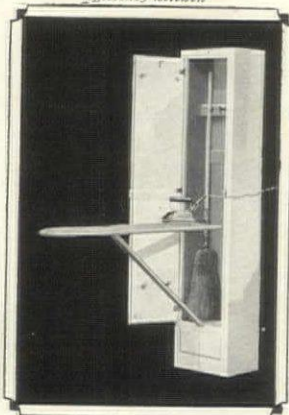
And Kitchen Maid units provide a double cleanliness feature found in no other kitchen equipment—rounded inside corners and smooth doors. With all their beauty and finer construction, Kitchen Maid Units cost no more to install than old-fashioned cupboards.

Ask your architect. Or send for the helpful Kitchen Maid catalogue that shows all the units and practical plans for grouping them.

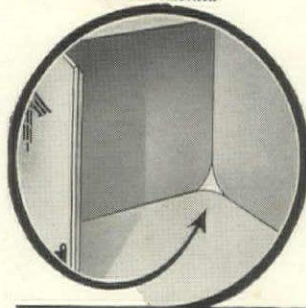
WASMUTH-ENDICOTT COMPANY
1207 Snowden Street, Andrews, Indiana



Compact No. 636—for the modern efficiency kitchen



Broom Closet and Folding Ironing Board combined



Rounded inside corners and 5 ply smooth door construction—exclusive in Kitchen Maid Units

"Let the Kitchen Maid

Be Your Kitchen Aid"

Representatives
in all
Principal Cities



If in Canada, address
Branch Office
Waterloo, Ontario

The South Western Bell Telephone Building

St. Louis

MAURAN, RUSSELL & CROWELL
and L. R. TIMLIN, Architects

Heating and plumbing by
AMERICAN PLUMBING AND
HEATING Co., and
J. A. McBRIDE MECHANICAL
ENGINEERING Co.

FOR immensity and grandeur the "South Western Bell's" St. Louis home is notable even among the most impressive of our twentieth century "cathedrals of business".

It is with pardonable pride, therefore, that we point to Reading Genuine Wrought Iron Pipe which was used in this impressive structure.

The selection of Reading Pipe in this instance is a striking testimonial to its enduring qualities.

Regardless of the size or nature of the building, which you may be contemplating, ask your plumbing contractor about the comparative costs of Reading Genuine Wrought Iron Pipe and steel pipe. He will tell you that Reading will outlast steel pipe two or three to one—that in cost-per-year "Reading" is the least expensive pipe you can buy.

READING IRON COMPANY
READING, PA.

World's Largest Manufacturers of Genuine Wrought Iron Pipe



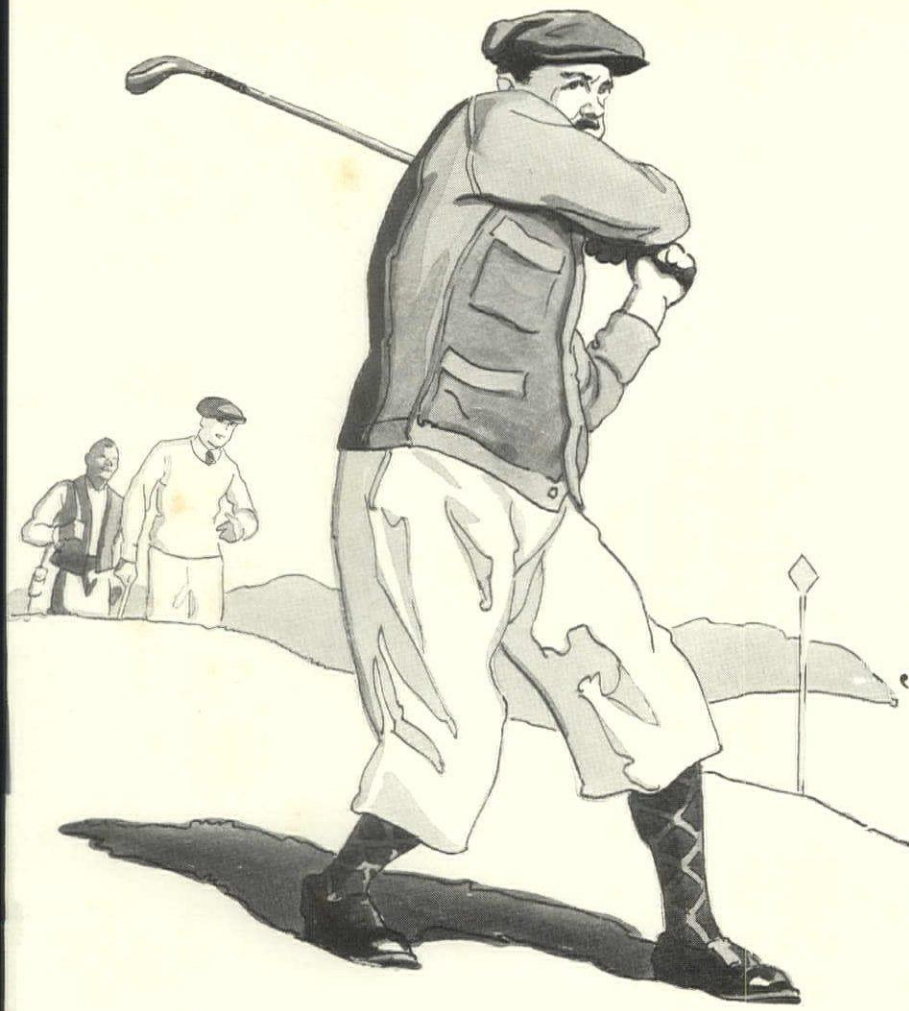
Reading's Identification

So that neither paint nor time will erase its identity, we cut a band of spiral knurling upon every length of Reading Genuine Wrought Iron Pipe. It protects you against error or substitution and authenticates the installation forever after.

Spiral Knurled

READING PIPE

GENUINE WROUGHT IRON



Why does the "Pro" say "DON'T PRESS old man"?

EVERY golfer knows the answer. Pressing in golf—keying up the will, tensing the body, trying to kill the ball—wastes strokes. The good golfer plays easily. Straining defeats itself.

The same thing is true for a Boiler, in reducing heating costs

JUST as "pressing" in golf, fails to produce more distance, "pressing" or forcing a boiler fails to produce more heat. Just as the extra energy used in "pressing" in golf is wasted, so the extra coal burned in forcing a boiler is WASTED, for only so much heat—and no more—can be absorbed by the Fire Surface of a boiler.

If you liberate from your fuel more heat per minute than you have fire surface to absorb, the excess heat units go merrily up the chimney—a waste of expensive fuel. You need Fire Surface!

*Enough Fire Surface properly rated
gives a positive guarantee
of heating economy*

Not enough Fire Surface! That is a crime against your pocketbook and your comfort. That's why thousands now pay exorbitant

heating bills. That's why thousands of houses are slow to heat on winter mornings, and are never comfortably heated in exceptionally cold weather, no matter how hot the fire or how much fuel is burned.

A boiler extracts heat from fuel and delivers this heat into the rooms of your home where you can enjoy it. If it is to accomplish this satisfactorily and at low cost, it must have plenty of Fire Surface and must be properly rated. Otherwise, it wastes heat up the chimney, though you pay for it just the same.

Plentiful heat at low cost

EXTRA capacity is one of the most important features of H. B. Smith Boilers, and H. B. Smith ratings. When properly installed, you can be sure that your boiler has extra capacity; will give you all the heat you want; will save money for you, will be able to speed up quickly

on cold mornings, and will be able to meet extreme cold weather conditions easily.

There are men today using boilers that we made for their grandfathers. These boilers are still operating perfectly and still saving money. Saving enough in the course of their lifetime to pay for the original cost of the house.

Send for a free copy of our book

SEND us the coupon below and with no obligation on your part, we will gladly mail you a copy of our 32-page book, "Guaranteed Heating Satisfaction at Minimum Cost." Also free copy of new pamphlet, "Does it Pay to Install an Oil Burner." It contains the A. B. C.'s of boiler efficiency; the scientific basis of low cost and easy operation, which your architect, engineer, or heating contractor can help you apply to your own needs. Address The H. B. Smith Company, Dept. (K-11), Westfield, Mass.

Use of this coupon insures prompt receipt of our FREE book

THE H. B. SMITH
BOILERS & RADIATORS
Used in fine homes and buildings since 1860

The H. B. Smith Boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building

THE H. B. SMITH COMPANY,
Dept. (K-11), Westfield, Mass.

With no obligation to me, please send me a free copy of "Guaranteed Heating Satisfaction at Minimum Cost," and also a free copy of "Does it Pay to Install an Oil Burner."

Name
Street
City State



*Slouder Thompson Residence, Cleveland Heights, Ohio,
Philip Lindsay Small, Architect*

THE LASTING BEAUTY OF CASEMENT WINDOWS *can be yours, for your new home*

INTERESTING window groupings, beautiful dormers and gables, sunny nooks and attractive stair wells—the charm and pleasing lighting effects of antique leaded glass—are made available by Crittall Standardized Steel Casements at a cost so low that their use is true economy for even the most modest home.

Your architect will tell you how Crittall Standardized Casements will add beauty and individuality to your new home. Let us send you our illustrated catalog showing how easily they may be draped, screened and cleaned.

CRITTALL CASEMENT WINDOW COMPANY
10961 Hearn Avenue Detroit, Michigan

CRITTALL CASEMENTS

Available in steel in a wide variety of Standardized sizes and types. Also Custom Built in either steel or bronze to the architect's sizes, designs and specifications

Proved by Many Years of Expense-free Service

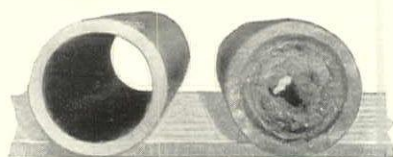
Anaconda Brass Pipe is adding to the comfort, economy and permanent value of 100,000 American homes

ANACONDA Brass Pipe is being used today for hot and cold water lines in over 100,000 American homes.

A generation ago comparatively little brass was used for this purpose. Water pipes were not hidden then as now, but were run fully exposed through kitchen and bath room. Under these conditions it was so easy to have rusted sections of iron or steel pipe removed, that the average householder did not concern himself greatly with the quality of the pipe in his house.

With the advent of concealed plumbing, however, it soon became evident that iron or steel pipe is a poor investment. Long before it rusts into uselessness it leads to one or more of the annoying results which eventually accompany the use of corrodible pipe—discolored water, diminished flow, or walls and ceilings water-damaged by leaks from rusted pipe.

Careful home owners, influenced by the advice of their architects, and the recommendation of leading plumbing contractors, therefore began to install Anaconda Brass Pipe for hot and cold water lines. For this pipe cannot rust or clog with rust deposits. Once installed, it serves without repair or replacement, giving a full flow of clear, pure water as long as the building stands.



Anaconda Brass Pipe and Iron Pipe after four years of identical service.

These pieces of pipe were taken from water lines which were installed in the same building at the same time.

At the end of four years the brass pipe was, of course, in excellent condition, with no signs of corrosion. The iron pipe was almost entirely clogged with rust, and was also badly pitted on the outside. It had to be replaced, at considerable expense.

The advantages of Anaconda Brass Pipe have become so widely recognized that, today, it is being installed in eight homes for every home that enjoyed the economy and convenience of its uninterrupted service five years ago.

Anaconda Brass Pipe costs only \$75 more than iron pipe for the average \$15,000 house. In view of the savings which it effects, this slight additional cost has come to be considered not an expense, but a profitable investment.

This investment pays dividends of expense-free service while the owner occupies the house—and if he sells, the presence of Anaconda Brass Pipe justifies a higher price in the mind of the buyer.

It pays to rust-proof the entire house

Every year rust causes a greater loss to American home owners than fire. Yet the average \$15,000 house can be completely rust-proofed for only about \$450 more than the cost of corrodible metals.

This sum buys Anaconda Brass Pipe; roof flashings, leaders and gutters of Anaconda Copper; screens of Anaconda Bronze Wire, and solid brass or bronze hardware throughout.

Our "Building Service Department" will be glad to advise you. The American Brass Company, General Offices: Waterbury, Connecticut.



A beautiful old home near Philadelphia bears on one of its copper leader heads the date of its erection—1798.

After one hundred and twenty-nine years all the copper roof flashings, leaders and gutters are in good condition.

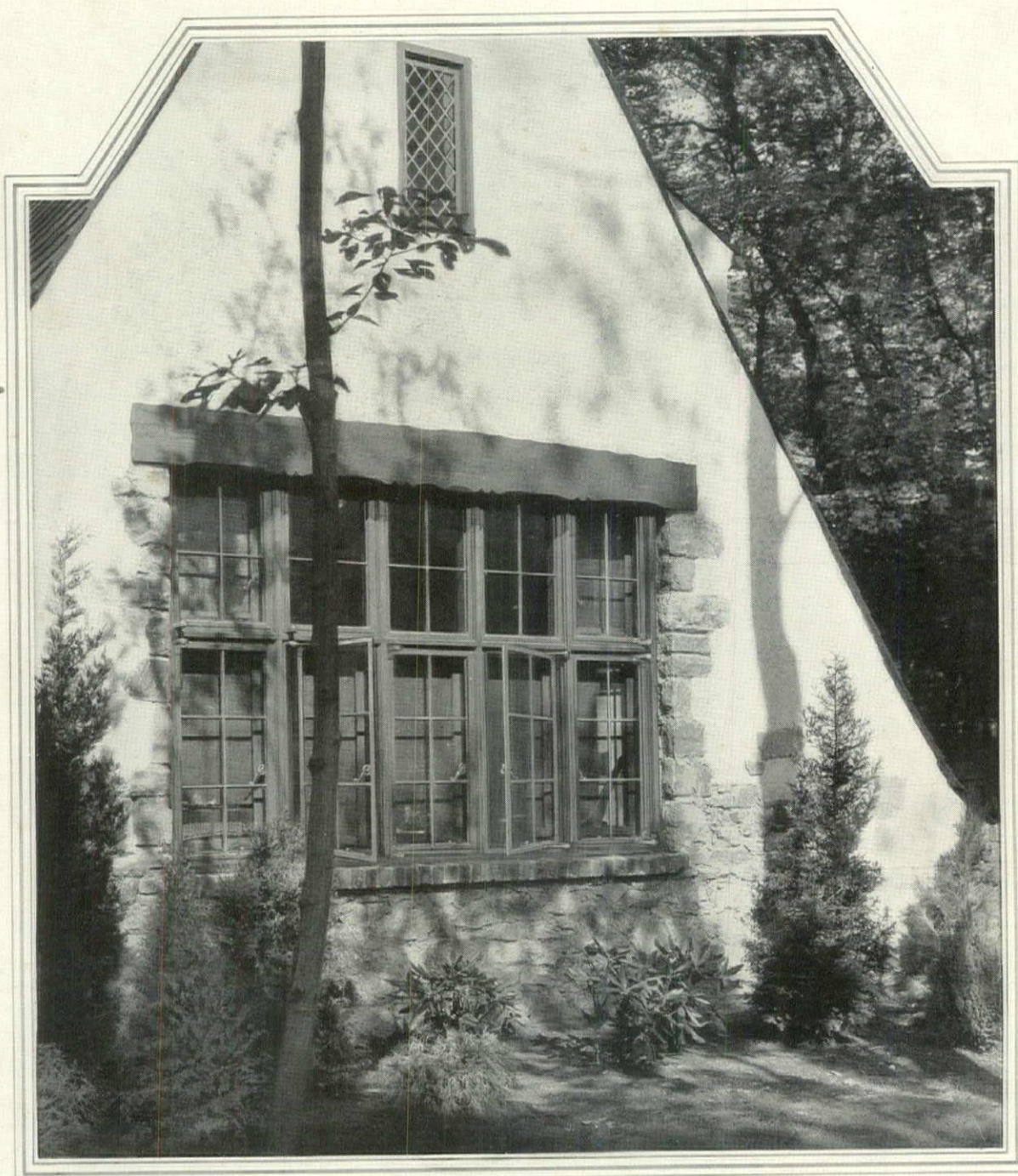
Corrodible metal, even with periodic painting and repairs, lasts but a few years, and must be replaced.

ANACONDA COPPER BRASS BRONZE

Copper is a metal that cannot rust. In its pure form it is ductile and easily shaped.

When rigidity and strength are required, Copper is alloyed with Zinc to make Brass, which is harder and resists rust equally well.

In Bronze, various metals are alloyed with Copper to produce strength and high resistance to corrosion for special service.



HOME OF SAMUEL B. SPENCER, GREAT NECK, LONG ISLAND

ARCHITECTS, F. ALBERT HUNT & EDWIN KLINE

Only those who have lived with Fenestra Casements can fully realize their charm. . . . Their small panes are a continual delight, whether they pattern the bright spring sunshine or reflect the twilight glow — whether they intensify the dignity of a panelled hall or welcome the breezes to a dainty chintz-hung bedroom. . . . These are windows that

protect the filmiest draperies with inside screens—that permit washing from the inside, without sitting on the sill. More than that, they're windows that open smoothly and close tightly—no sticking, no warping, no rattling. . . . When these better steel windows cost as little as two per cent of the cost of your new house, why not plan *now* to have them?

Fenestra CASEMENTS

DETROIT STEEL PRODUCTS COMPANY, C-2301 EAST GRAND BOULEVARD, DETROIT, MICHIGAN
 FACTORIES: DETROIT, MICH., OAKLAND, CALIFORNIA, AND TORONTO, ONTARIO, CANADA

Built in the Early 80's

...Yet this old-fashioned room sparkles with a new-fashioned idea for all home-planners



THE dining-room you see here was built in the ornate 80's. Its design, its furnishings, seemed to have no more possibilities than the gaudy knickknacks that once hid the mantelpiece, or the soft-wood floor with its painted, foot-scarred boards.

And right there, underfoot, the transformation began—and, as far as the budget was concerned, ended. For when this new floor of Armstrong's Marble Tile Linoleum was laid over the shabby wood, the whole room freshened up, took on new interest.

You see in it now the same furniture—rearranged, of course, in better taste—the same fireplace minus its ornaments; the same wall finish, which a washing restored; and the same draperies, bright from a trip to the cleaner's.

It is still an old-fashioned room. But the introduction of color and design in the floor is a modern, up-to-date idea that many home decorators may well copy.

Decorators will tell you that everything in a room is seen in relation to the floor. "Start your decoration with a floor of design," they say, "and rooms which always vexed you will take on new charm, new decorative interest."

It is easy to do—and inexpensive. Any good department, furniture, or linoleum store merchant will show you the newest Armstrong Floor designs. He will tell you how little a linoleum floor will cost for any room of your home—and that, despite its low cost, such a floor never needs expensive re-finishing.

Hazel Dell Brown's new book, "The Attractive Home—How to Plan Its Decoration," is filled with suggestions for home decoration, illustrated in full color. It also contains a "Decorator's Data Sheet" and a free offer of decoration service. Sent anywhere for 10c. (Canada, 20c.) Address Armstrong Cork Company, Linoleum Division, 2700 State Street, Lancaster, Pennsylvania.

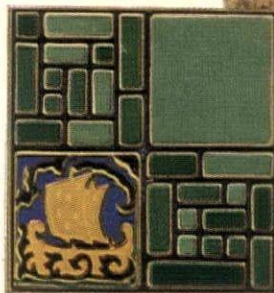
Look for the
CIRCLE, A
trade-mark on
the bar-top back.



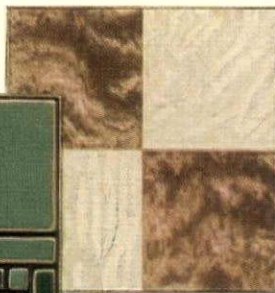
An attractive, hand-set, marble-tile effect, but without the strong contrast of squares of alternating colors—a new creation of Armstrong designers (Marble Tile Inlaid No. 88). With its plain black linoleum border, this floor forms a regal background for fine furniture and Oriental rugs.

Armstrong's
Linoleum
for every floor in the house

Right—Marble Inlaid
Design No. 83 (6-inch
blocks).

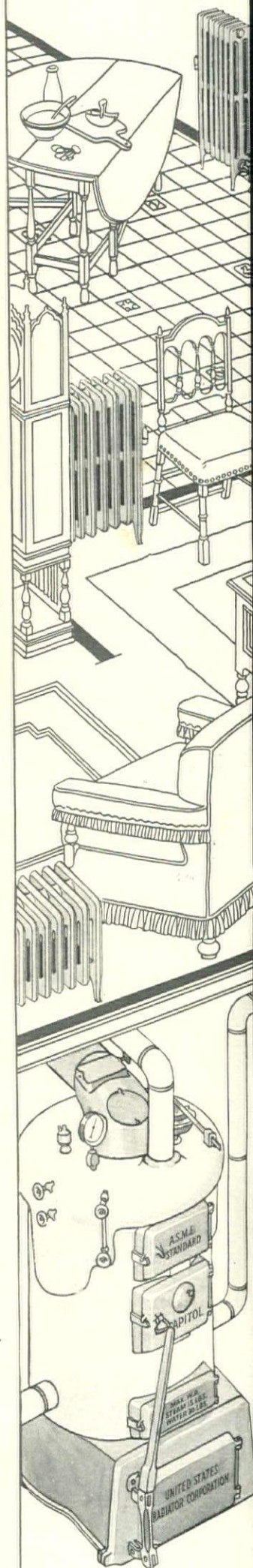
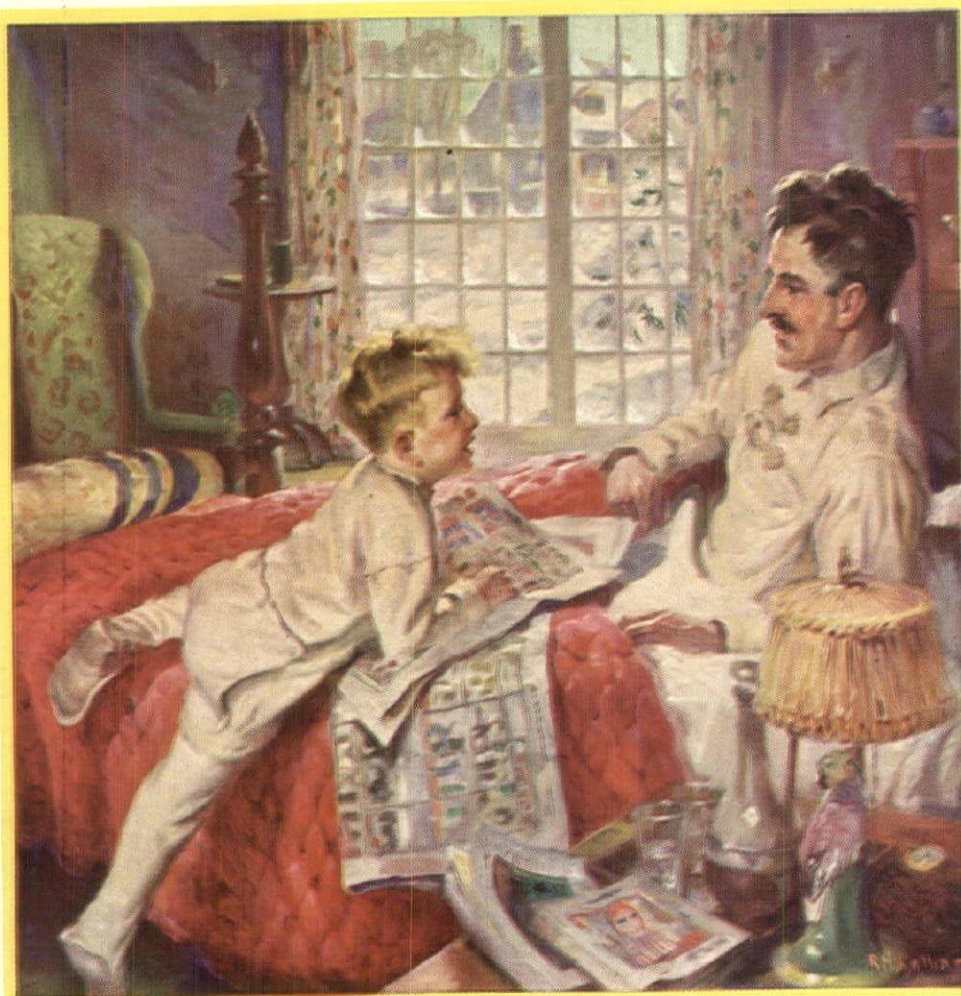
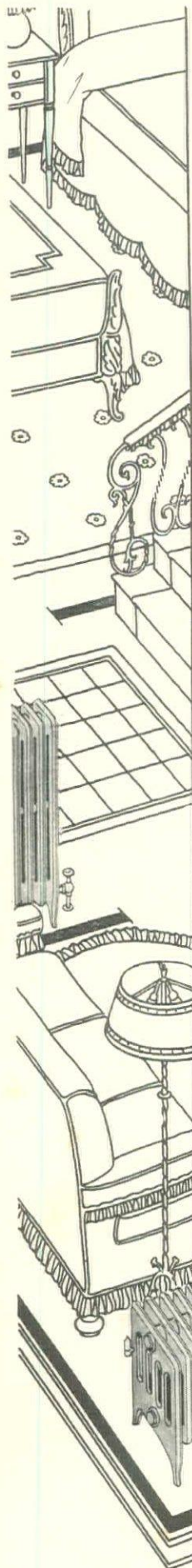


Left—Anew Arabesque
design No. 9013 (patented).



PLAIN · · INLAID · · EMBOSSED · · JASPE · · ARABESQ · · PRINTED

GUARANTEED HEAT ALL OVER THE HOUSE WITH ECONOMY



On lying abed Sunday morning

A great quietness reigns outdoors, broken only by the regular crunch-crunch of hurrying feet, and the crackle of crystal-laden trees swaying in high wind. You awake slowly, lazily. Someone has already closed the window. And as the boy rushes in to have you read the "funnies" to him, you feel the glow of benevolent heat rapidly filling the room.

Warming up the house quickly on wintry mornings is only one of the many special benefits of *Capitol guaranteed heating*. It is easy to understand why:

Every Capitol boiler, steam or hot-water, is scientifically rated. The exact number of radiators that it will satisfactorily heat is accurately computed. And more! That figure is guaranteed* in writing before the boiler is installed.

So contractors need not guess what size Capitol boiler to recommend. They run no risk of installing one that will fail on days of sudden cold. They have no reason to play safe at your expense by suggesting a boiler larger than needed. Widely known for their frugal qualities, Capitol boilers with guaranteed capacities save additional fuel by insuring the most efficient unit for any heating job.

For thirty-six years, we had this ideal of *guaranteed heat*. Last year it became reality. In one short year since then it has won sensational public approval. Every home-owner or builder ought to investigate this newest development. Ask your contractor, and write for our illustrated book of facts, *A Modern House Warming*. It is free.

UNITED STATES RADIATOR CORPORATION - DETROIT, MICHIGAN

6 FACTORIES AND 32 ASSEMBLING PLANTS SERVE THE COUNTRY

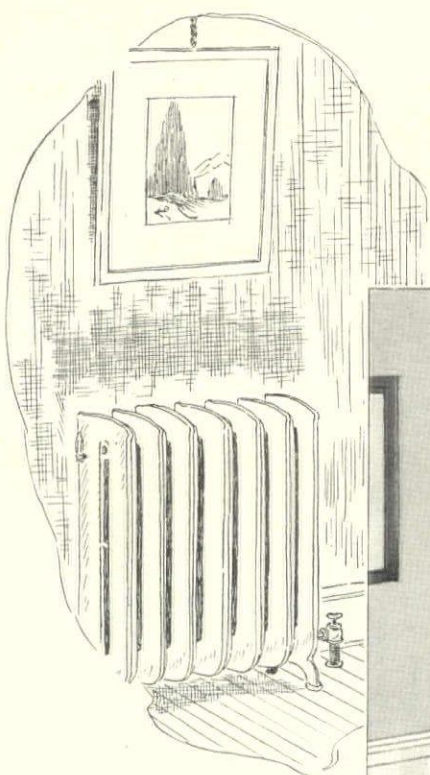
For 37 years, builders of dependable heating equipment

* GUARANTEED HEATING

Your contractor receives a written guarantee on the heating capacity of every Capitol boiler. No other heating equipment assures you satisfaction so definitely.

Guaranteed Heating WITH
Capitol Boilers
 AND RADIATORS

SUPPLIED AND INSTALLED NATIONALLY BY ESTABLISHED HEATING CONTRACTORS



A Mullins Radiator Enclosure, and presto!—the cast-iron radiator is transformed into an attractive piece of room furnishing, serving the three-fold purpose of adding to room beauty, protecting against grimy walls, faded draperies and safeguarding health. Both Mullins Enclosures and Shields are made in a wide range of standard sizes and practically all radiators can be fitted by the dealer right out of stock.

*They
never were
handsome*

*Now they can be covered beautifully,
quickly, without trouble . . . and at
surprisingly small cost.*

How much would it cost to cover the radiators in my house? How much for radiator shields?

There is a new answer to these questions which women have been asking in surprisingly increasing numbers, of recent years.

"Scarcely half what it used to cost," now that these beautiful new Mullins Radiator Enclosures and Shields are available in retail stores everywhere!

The reduction in price range below all previous standards comes from the fact that Mullins Enclosures and Shields are made in so many standard sizes that the expense of special hand-measuring and special factory work is eliminated. Practically all radiators can be fitted right from stock.

Walls can now be protected from the dark streaks of dust which concentrate above uncovered radiators. Curtains, draperies, fabrics preserve their fresh clear colors.

Most important, the large humidifying pan, which is concealed



ENCLOSURES
\$20⁰⁰ and
UP

SHIELDS
\$7⁵⁰ and
UP

**MULLINS
RADIATOR ENCLOSURES
and SHIELDS**
PATENT APPLIED FOR

under the top of each Mullins Enclosure and Shield, supplies the health-giving moisture which protects tender throats from the harsh drying action of an artificially arid atmosphere.

Any physician will confirm the too-dry air in the average home as one cause of nose and throat troubles. Your plants and flowers are fair indicators of the condition. Watch them come to renewed life when the Mullins Humidifiers begin their active work. Then remember that human plants need moisture, too.

Mullins Radiator Enclosures and Shields come in Walnut, Mahogany and Old Ivory finishes. They may also be bought with priming coat only, for finishing as you may desire. Department and other retail stores have them

in stock, in all sizes, the Enclosures ranging from \$20.00 upward; the Shields, \$7.50.

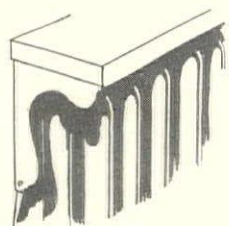
Send for Beautiful Color Prints

Color Prints of both Mullins Enclosures and Shields will be gladly sent on request. Better yet, call at your local store and see them on display. Write House Furnishings Division, Mullins Body Corporation, Salem, Ohio.

MAIL THIS COUPON TODAY

HOUSE FURNISHINGS DIVISION,
Mullins Body Corporation,
Salem, Ohio.
Gentlemen: Kindly send me Color Prints and
description of Mullins Radiator Enclosures
and Shields.
Name _____
Address _____

H. & G. 7-27

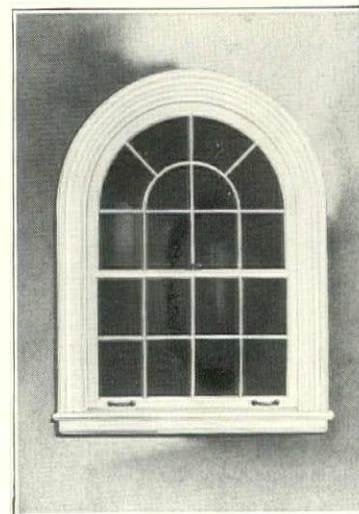


*Shields beautifully finished.
Heavy 14 gauge metal tops.
Concealed humidifying pans.*

An entrance door and frame that equals the best work of Colonial days. Note the fluted pilasters, the dentil course on the frieze, and the bull's-eye lights and raised panels in the door. This Colonial entrance, Commonwealth, includes the frame C-1740 and door C-1027. Made in white pine.

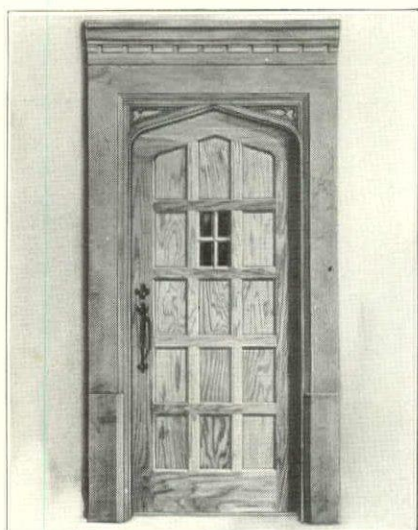


New Doors and Windows by CURTIS

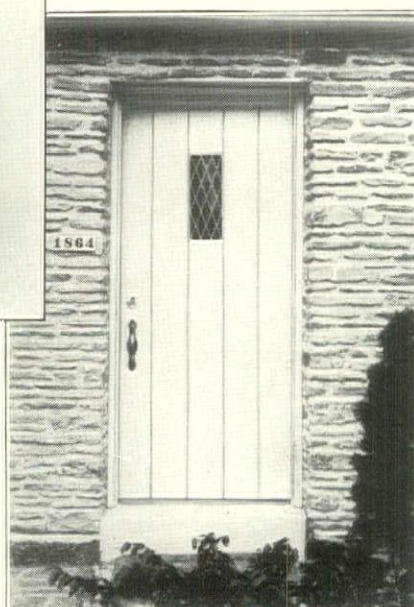


A circle-head window for Colonial homes—made to use with both 16-light and 12-light double-hung windows. Design C-2518.

These and many other beautiful designs of Curtis Woodwork for homes in all architectural styles can be bought from any Curtis dealer



English entrance, Drake. Frame C-1758 of white pine. Door C-1070 white pine or oak, also available with square and circle heads.



SEVEN years ago the Curtis Companies made one of the most important contributions to small house architecture and decoration that had been made since the Age of Handicraft.

They offered homebuilders a complete line of standardized exterior and interior woodwork of true architectural character.

Today, the Curtis Companies announce a greatly enlarged and improved line of Curtis Woodwork as typified in the new door and window designs shown on this page.

Now, whether you plan to build in the Colonial or English styles, in the Spanish, Italian or Modern American, you have a still wider range of correct designs of Curtis Woodwork from which to choose.

These designs, in acceptable woods and sizes, are within the reach of even the most modest home.

Identify your woodwork by the Curtis trade-mark

Yet, when you buy Curtis Woodwork you

are not only buying authentic designs but you are also buying materials, workmanship and intent which go to make up a good product and which are identified by the Curtis trade-mark shown below. Ask to see that mark or if you buy a home already built ask for a Curtis Certificate.

The leading dealer in woodwork in your town (if you live east of the Rockies) is probably a Curtis dealer. Go see his Curtis Catalog No. 500. He will have these designs in stock or can quickly procure them from the nearest Curtis plant.

Don't think of building or remodeling without first seeing these beautiful new designs! Send for a FREE booklet. Tell us just what your interest in woodwork may be and a suitable booklet on Curtis will be mailed.

*The Curtis Companies Service Bureau
627 Curtis Building, Clinton, Iowa*

Representing—

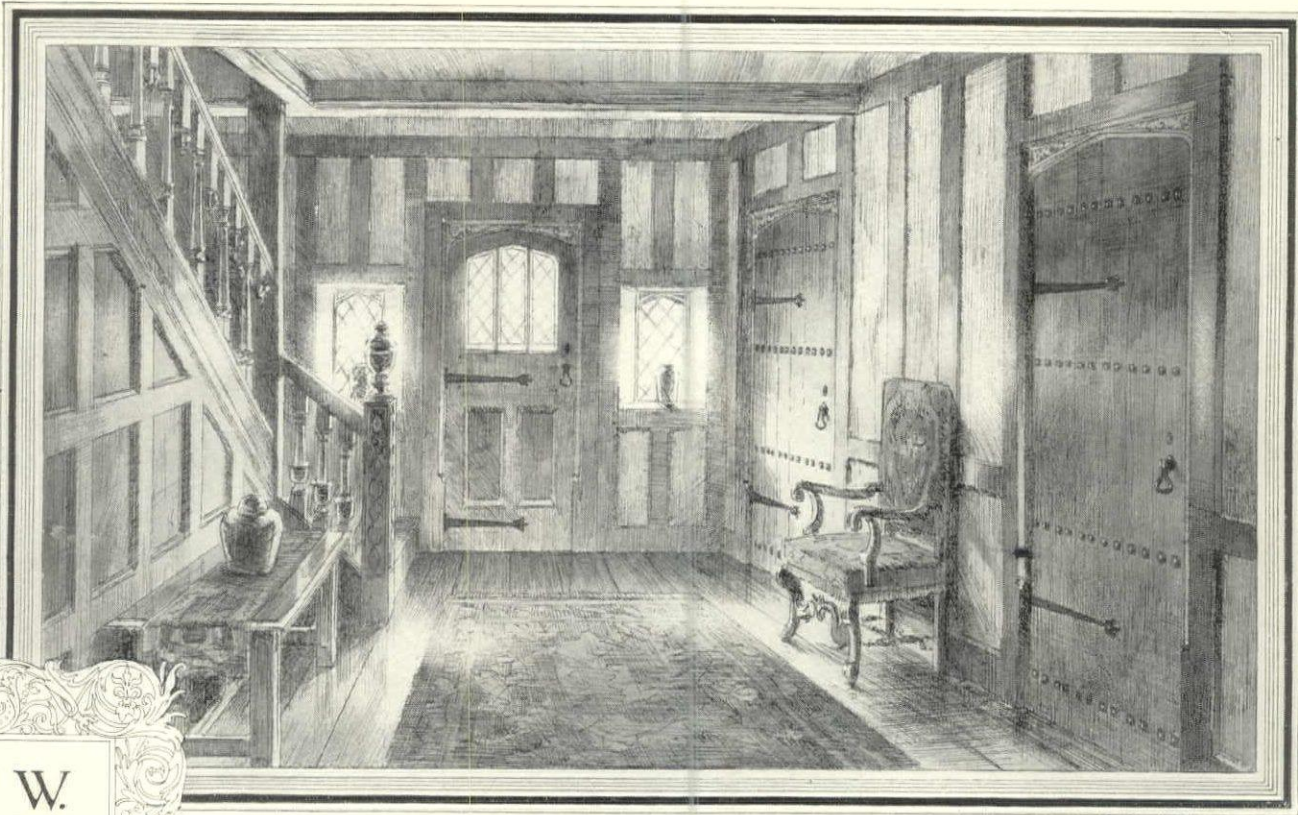
Curtis Bros. & Co., Clinton, Iowa . . . Curtis & Yale Co., Wausau, Wisconsin . . . Curtis, Towle & Paine Co., Lincoln, Nebraska . . . Curtis, Towle & Paine Co., Topeka, Kansas . . . Curtis Door & Sash Co., Chicago, Illinois . . . Curtis Sash & Door Co., Sioux City, Iowa . . . Curtis Detroit Co., Detroit, Michigan . . . Curtis-Yale-Hollan Co., Minneapolis, Minnesota . . . Curtis Companies, Inc., Eastern Sales Office: 25 W. 44th St., New York City
Curtis Companies, Incorporated, Clinton, Iowa

A modern interpretation of one of the oldest types of doors, for use in houses of all types, especially the English. Other similar designs include doors with more and fewer "V" joints and with round and Gothic heads. Suitable for finishing natural, staining and waxing, or painting.

1866
CURTIS
WOODWORK



The picturesque facade of the Lyman W. Cleveland Building, Philadelphia



Forged Iron provides the accenting note in this beautifully paneled hallway

LYMAN W.
CLEVELAND

SUGGESTS
A ROOM
TRIMMED WITH

Mc KINNEY
FORGED IRON
HARDWARE

These two pieces are the Drop Ring Handle, for entrance doors, and the Tulip design hinge strap. They are rust-proofed in the famous McKinney Relieved Iron Finish.

Note also in the illustration above the McKinney door studs.

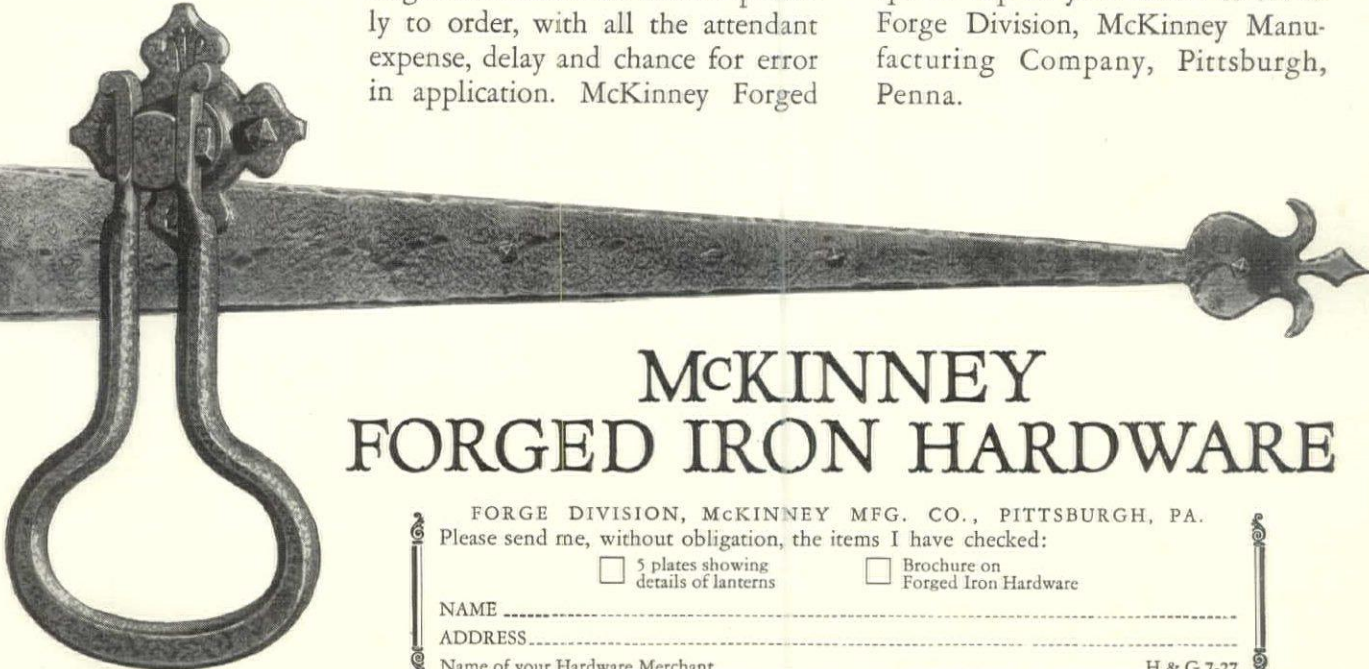
JUST as an artist uses accenting tones of vivid color, so Lyman W. Cleveland, famous interior decorator of Philadelphia, has applied McKinney Forged Iron Hardware as an accenting note to this beautifully paneled entrance hallway styled in the traditional English manner.

One may expect beautiful finishing touches in the elaborate home whose owner has the means to gratify his every desire. But the contribution which McKinney makes is *hardware of genuine forged iron which for the first time can be bought and applied even to modest homes.*

It is no longer necessary to have forged iron hardware made especially to order, with all the attendant expense, delay and chance for error in application. McKinney Forged

Iron, with all its simplicity and appropriateness for unpretentious settings, is so fine, so authentic in design, so remarkable in its rust-proof finish that interior decorators and architects now specify it as appropriate for the most sumptuous surroundings. It is correct under any conditions.

Four master designs are available, all in the traditional vein: Heart, Curley Lock, Tulip and Etruscan. The better Builders' Hardware Merchants carry all essential pieces in stock, from entrance handle sets to chimney irons, foot scrapers to lovely H & L hinge plates. It is worth a special trip to your dealer to see it. Forge Division, McKinney Manufacturing Company, Pittsburgh, Penna.



McKINNEY
FORGED IRON HARDWARE

FORGE DIVISION, McKINNEY MFG. CO., PITTSBURGH, PA.
Please send me, without obligation, the items I have checked:

☐ 5 plates showing
details of lanterns

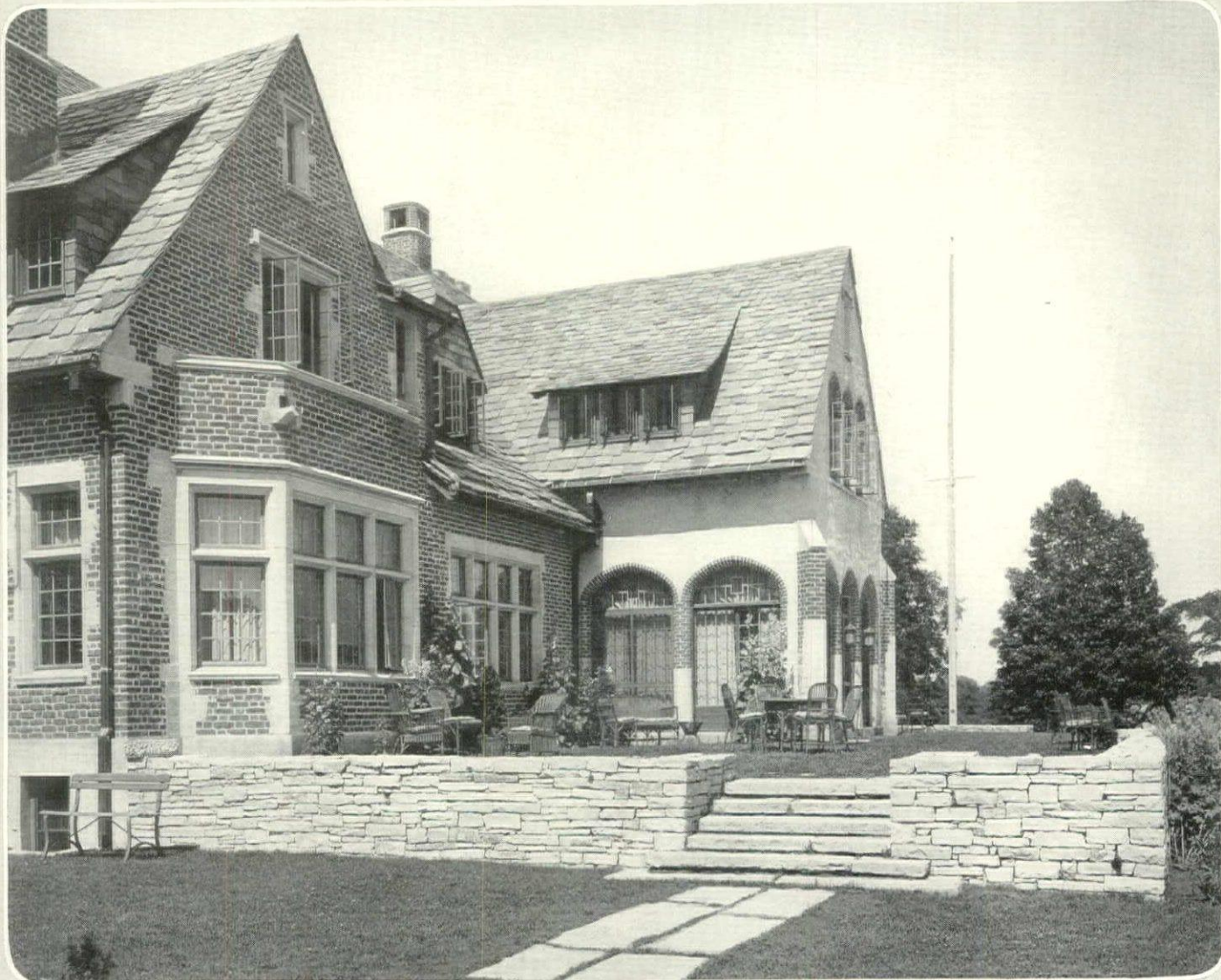
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RESIDENCE
Kohler, Wisconsin

BRUST & PHILLIPS
Architects

WINDOWS are always an important detail of a house; by the use of International Metal Casements with leaded glass, they may be made, as in this residence, one of the most attractive features. Here, owing to widely varying shapes and sizes, the casements had to be made to order; but for the house with windows in standard

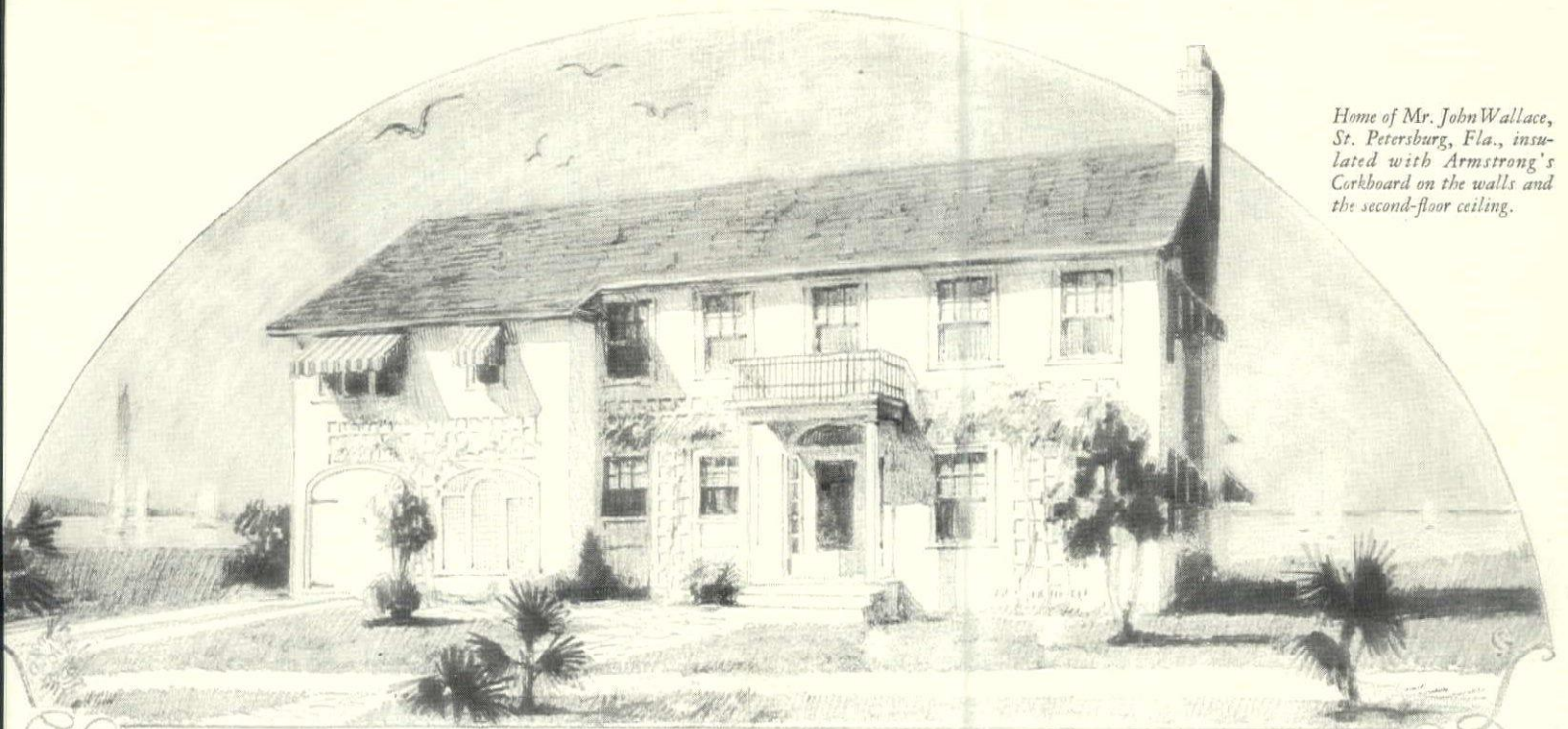
shapes and sizes, the International Casement Company has developed the "Cotswold." This is scientifically designed, sturdily built of steel, and meets every requirement of the custom built casement at decidedly lower cost. The "Cotswold," like the custom-made casement, is guaranteed weathertight when installed by International Casement Company erectors.

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INTERNATIONAL CASEMENT Co INC

JAMESTOWN, NEW YORK

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Home of Mr. John Wallace,
St. Petersburg, Fla., insulated
with Armstrong's
Corkboard on the walls and
the second-floor ceiling.

Comfortable in the heat of Florida's Summer

THIS home in "America's Tropics" is adequately protected from the Sun's heat with Armstrong's Corkboard

STANDING fully exposed to the blaze of the sun, this home in St. Petersburg is *comfortable*, even on the hot days of a Florida summer. A lining of Armstrong's Corkboard keeps out the heat that makes the ordinary house so uncomfortable.

After living in his cork-lined home for a year, Mr. John Wallace, the owner, writes:

"I have found it most satisfactory this summer, the second floor being at all times as comfortable as the first floor.

"I am frank to say that I consider this one of the best investments in the house."

You know how most houses are in summer—hot upstairs, day and

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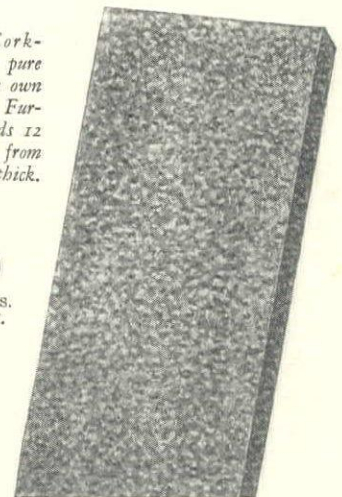
Owners of cork-lined houses know from experience that Armstrong's Corkboard is a year-round investment. Not only does it assure them comfort summer and winter, but fuel saving as well. For Armstrong's Corkboard is just as effective in *keeping in* heat in winter-time as it is in *keeping it out* in summer, and a cork-insulated home can be kept uniformly and comfortably warm in the coldest weather with a *smaller heating plant* and with less fuel.

Insulate your home with Armstrong's Corkboard, 1½ inches thick on the exterior walls and 2 inches on the roof or second-floor ceiling. Experience has shown that these

thicknesses give the greatest return per dollar of cost in year-round comfort and fuel saving.

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Armstrong's Corkboard is just pure cork, Nature's own heat insulator. Furnished in boards 12 by 36 inches, from 1 to 3 inches thick.



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A Heatproof Lining for Walls and Roof

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GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

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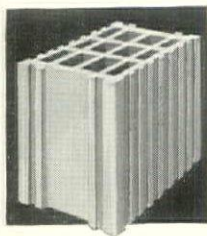
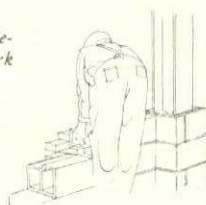
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NATCO
THE COMPLETE LINE of
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French doors often warp and sag — but not Laminex French doors. Laminex construction cannot warp and Laminex joints are stronger than wood — cannot pull apart or let the door sag.

Do you literally meet the workmen coming out, as you move in?



Warped doors are one of the most noticeable results of "rush building"

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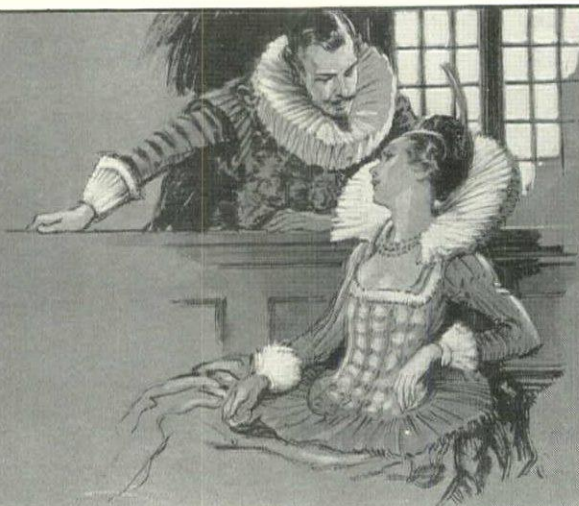
turers in the design and construction of good furniture. Leading retail dealers in your city will gladly point out its many advantages.

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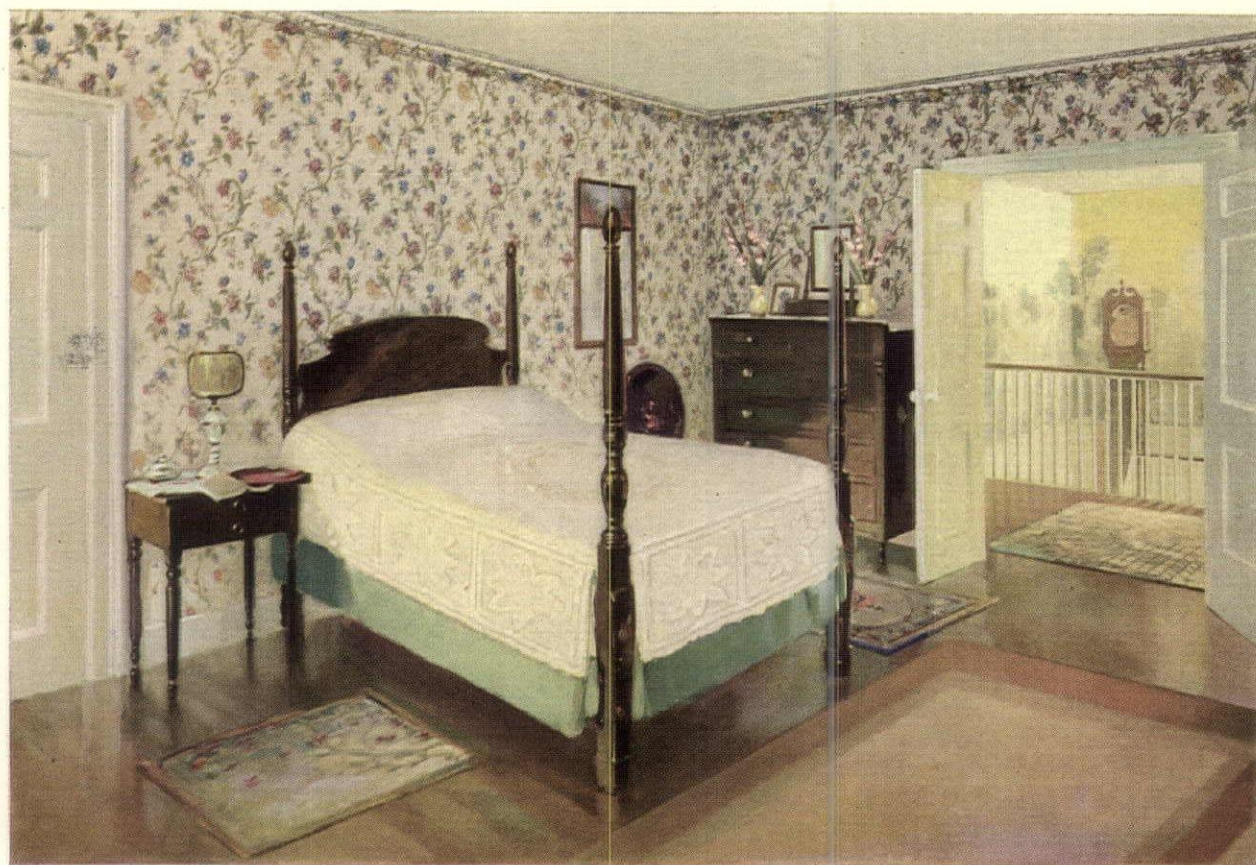




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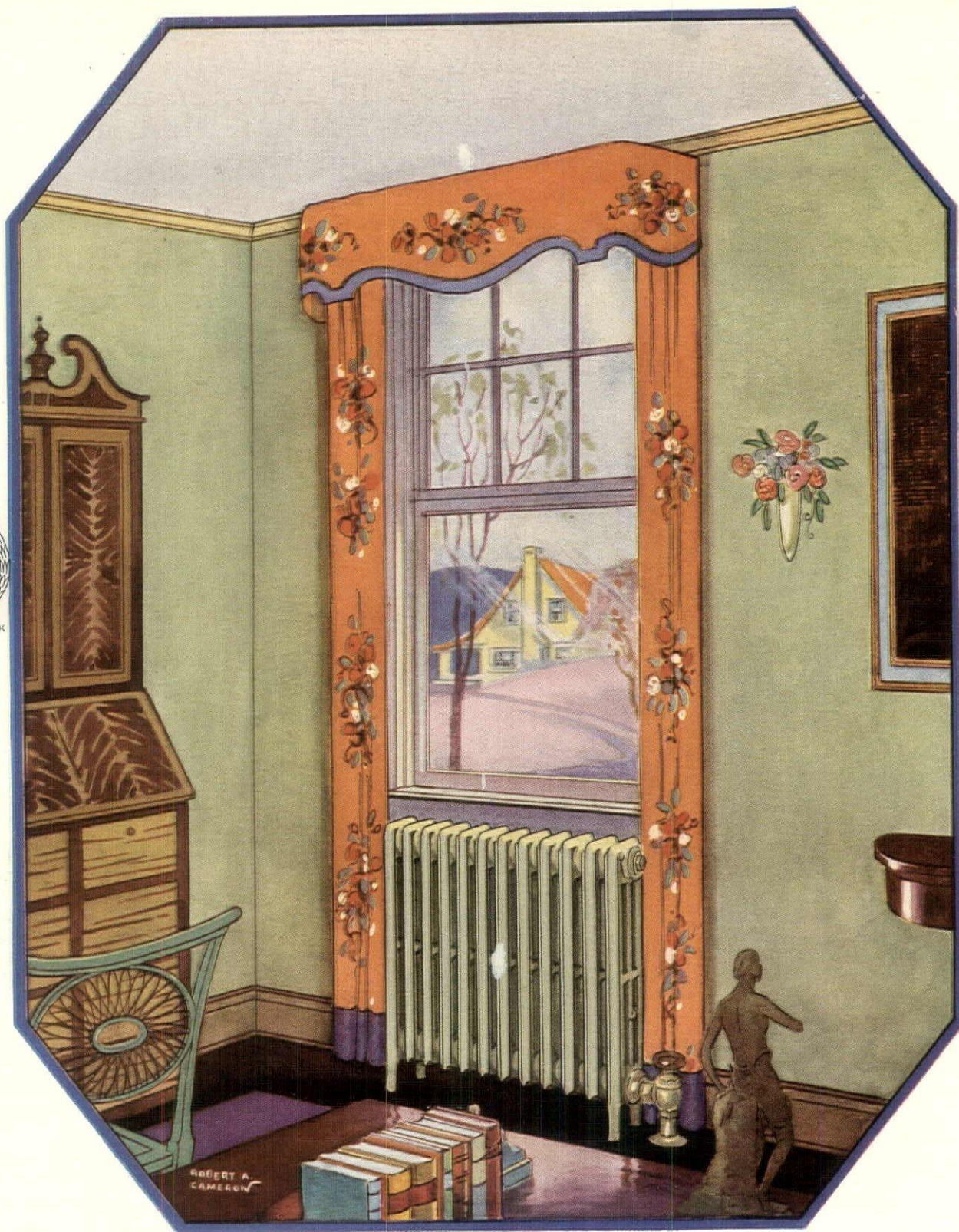
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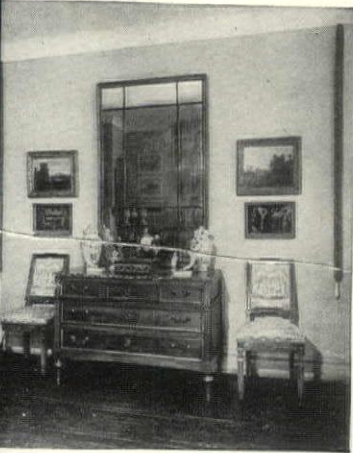
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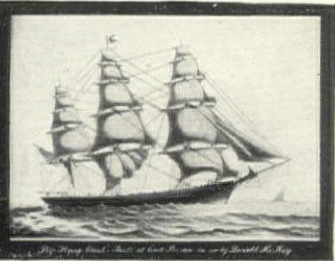
MODERNIST decoration, after an initial plunge in the direction of an almost nightmare quality, is taking definite shape and has achieved some really brilliant interior effects. Exhibitions of modernist pieces held during the winter in New York and elsewhere showed a pronounced advancement, but the great majority of these stressed the more elaborate arrangements, and very few of the schemes shown were adaptable to everyday living. When the practical features of this new manner in decoration are better appreciated, its advocates believe a more general acceptance by the public will follow.



THE possibility, for instance, of using the modernist idea in built-in furniture should convert many consistent objectors. The built-in feature, with its adaptability to so many types of decorative arrangement, is an ideal medium for modernist expression, deserving of a wider use. There is so much built-in furniture in use today that the introduction of a new note in its design should be particularly welcome at this time.



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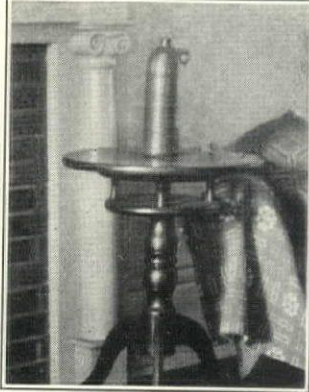
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\$75

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In her studio, Laura Wand will be pleased to give you her time and assistance in furnishing your home. You will find her interest and enthusiasm sincere and refreshing—no matter how small your requirements. No charge for consultation.

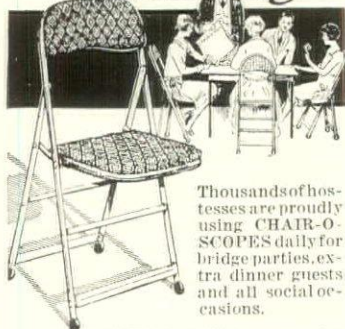
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THE necessity of incorporating in one corner of a room a series of book-shelves and a comfortable seat resulted in the recent construction by an ingenious country house owner of a modernist piece worthy of our foremost designers. Wide shelves were built against both walls of the corner in question, and into the actual angle was fitted a low, rounded seat with a curved back. This was deeply upholstered and covered in a durable material, a heavy, fitted cushion adding height to the chair-seat. The whole arrangement was so constructed as to suggest permanence.



IN the same house another corner was put to decorative use for storage space and shelves in much the same manner. Here the corner seat was replaced by book-shelves and drawers, forming a right triangle with the joining of the walls. Thus a low closet in three distinct sections was formed, containing drawer space, cupboards and open shelves for books. The piece when complete measured three feet in height, the modernist idea being carried out in sharply defined angles and an irregular spacing of shelves.

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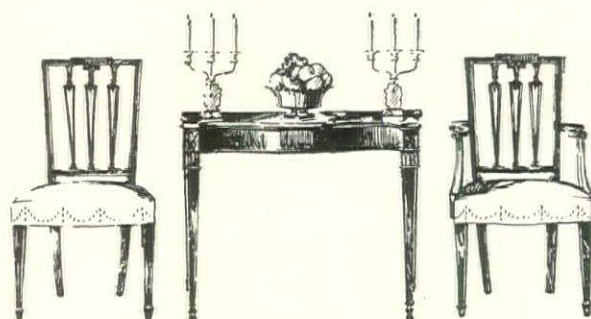
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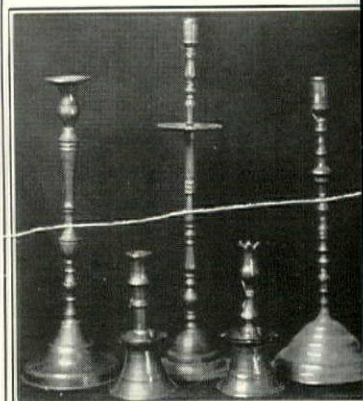


Denim-covered—studded with ornamental nails—copied from Chairs in American Wing of Metropolitan Museum. Adam carved Table—mahogany—copied from one in English Room at Metropolitan Museum.

New furniture in the home refreshes the spirits of the household like a change of scenery. Richter Furniture, adapted from Period pieces, may be bought through your Architect, Dealer, or Decorator. Catalogue on request.

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These quaint old brass candlesticks come from homes in and about Damascus

1-24-in. \$30 3-29-in. \$37.50 5-24-in. \$45
2-11-in. \$30 4-11 1/2-in. \$25

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\$4.25 each
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21" high x 19" wide
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Scottish Terrier 8" high. Social Cat, 10" high.

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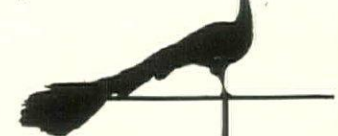
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DIRECTORY of DECORATION & FINE ARTS

The Mayhew Shop, Ltd.



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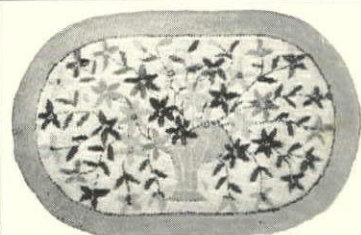
Maple Arm Chair—covered in a selection of chintzes\$48.00
Bench with Maple Frame—covered in a variety of chintzes.....\$22.00
THIS Bench and Chair, which may be used together, illustrate the delightful furniture at the Mayhew Shop.

511 Madison Avenue.
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THERE is really no end to the practical possibilities of these modernist pieces. One recently designed dressing table seen at an exhibition conceals beneath a hinged top, of which the under side is a mirror, a removable tray set into the thickness of the table top and two deep side sections for toilette accessories. Another ingenious piece is a deeply cushioned sofa of which the side arms and back are book-shelves facing out. And there are countless other double-service pieces of particular value in the small city apartment. Most of the more simple examples can be duplicated at small cost by a competent carpenter or cabinet-maker.



WITH all this emphasis on the modernist movement, dealers in antique furniture are finding their business as flourishing as ever it has been. Enthusiasm for old furniture has invaded even our department stores. Not so many months ago Lord and Taylor introduced an entirely new section, devoted to the display



As appropriate suggestions, and timely to the season, we are offering this charmingly quaint new oval Hand-hooked rug and the attractive "Sara Jane" footstool pictured above.

The rug has a colorful floral design on a field of creamy tan, with borders in rose, blue, or green. Design 2-J, 26 x 42 inches, \$13.55. Other sizes to scale. Footstool has gay hand-hooked rug cover. Size 7 1/2 x 12 x 7 1/2 high. Price each, with cover, \$4.50. Send for folders of rugs, lamps, hand-forged wrought iron and other gifts.

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AUNT NANCY
HAND HOOKED RUGS
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GRINDSTONE
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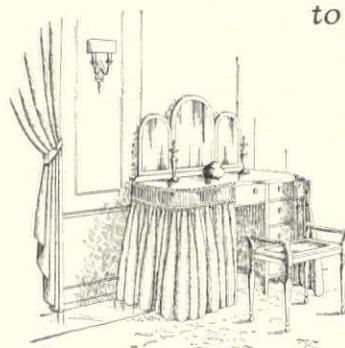
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to brighten your
home for Summer



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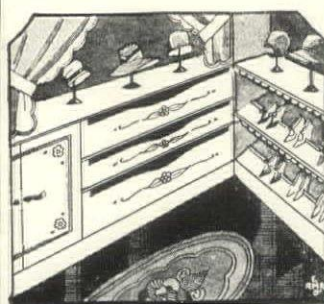
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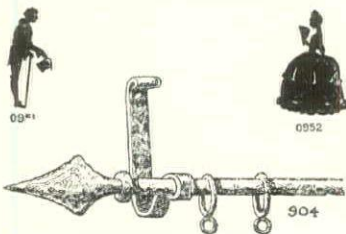
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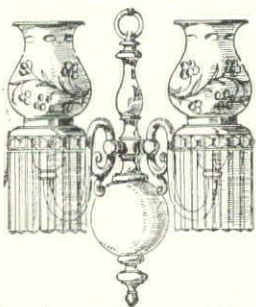
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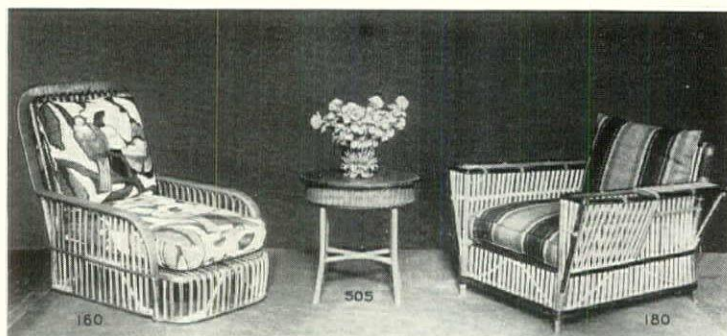
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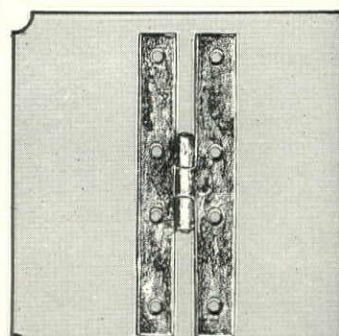
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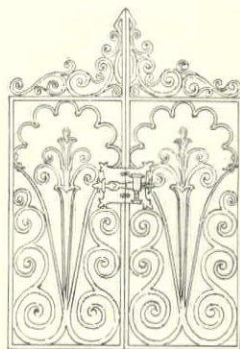
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Established 1916

NOR has interest in early American furniture design waned. While to some extent public attention has been turned away from the austere simplicity of first attempts at interior decoration in the American Colonies, furniture of the Federal era shows every indication of a steady rise in popularity. In the April issue of House & Garden was published the first of a series of articles on Federal furniture. The fourth of this series appears on page 84 of this issue.

Old fabrics are also coming in for a good deal of attention. Miss Elinor Merrell is showing some rare old chintzes and cottons, many of them the original pieces which created such a furore when introduced in France in the late 18th Century and inspired the manufacture of all European printed cottons, including toiles de Jouy. At the studio of Mrs. Laura Wand is a collection of old Spanish and Italian velvets, brocades and damasks. One particularly lovely piece, originally a priest's robe, is of a soft, faded blue velvet trimmed in silver galloon. This would make a handsome wall hanging.

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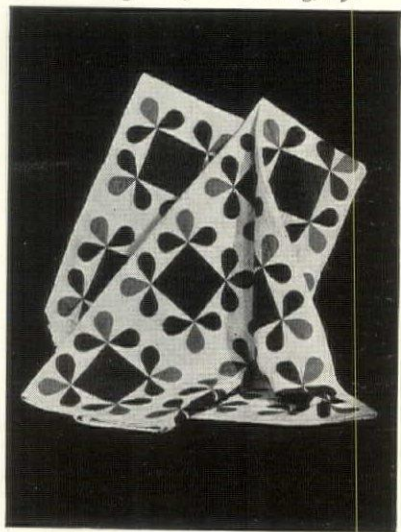
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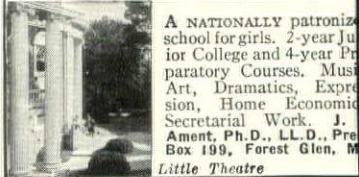
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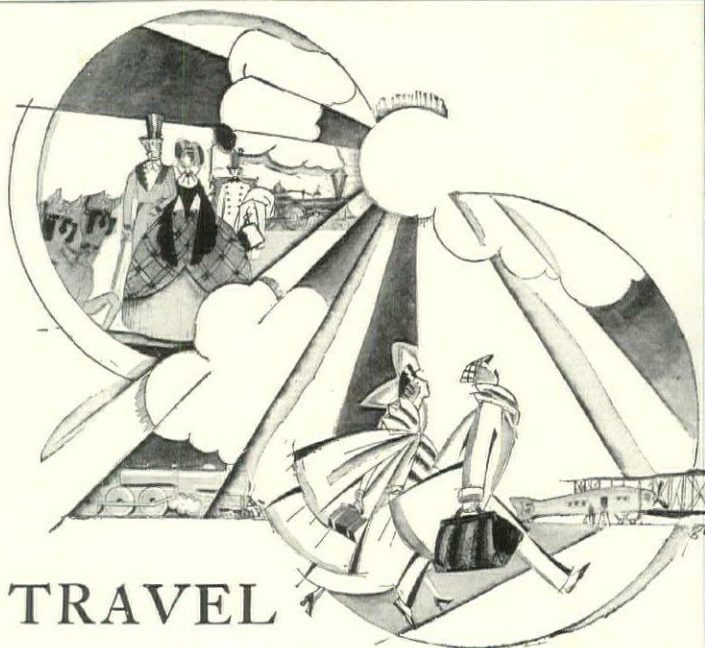
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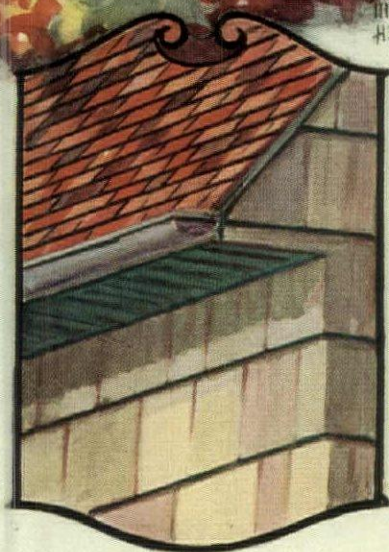
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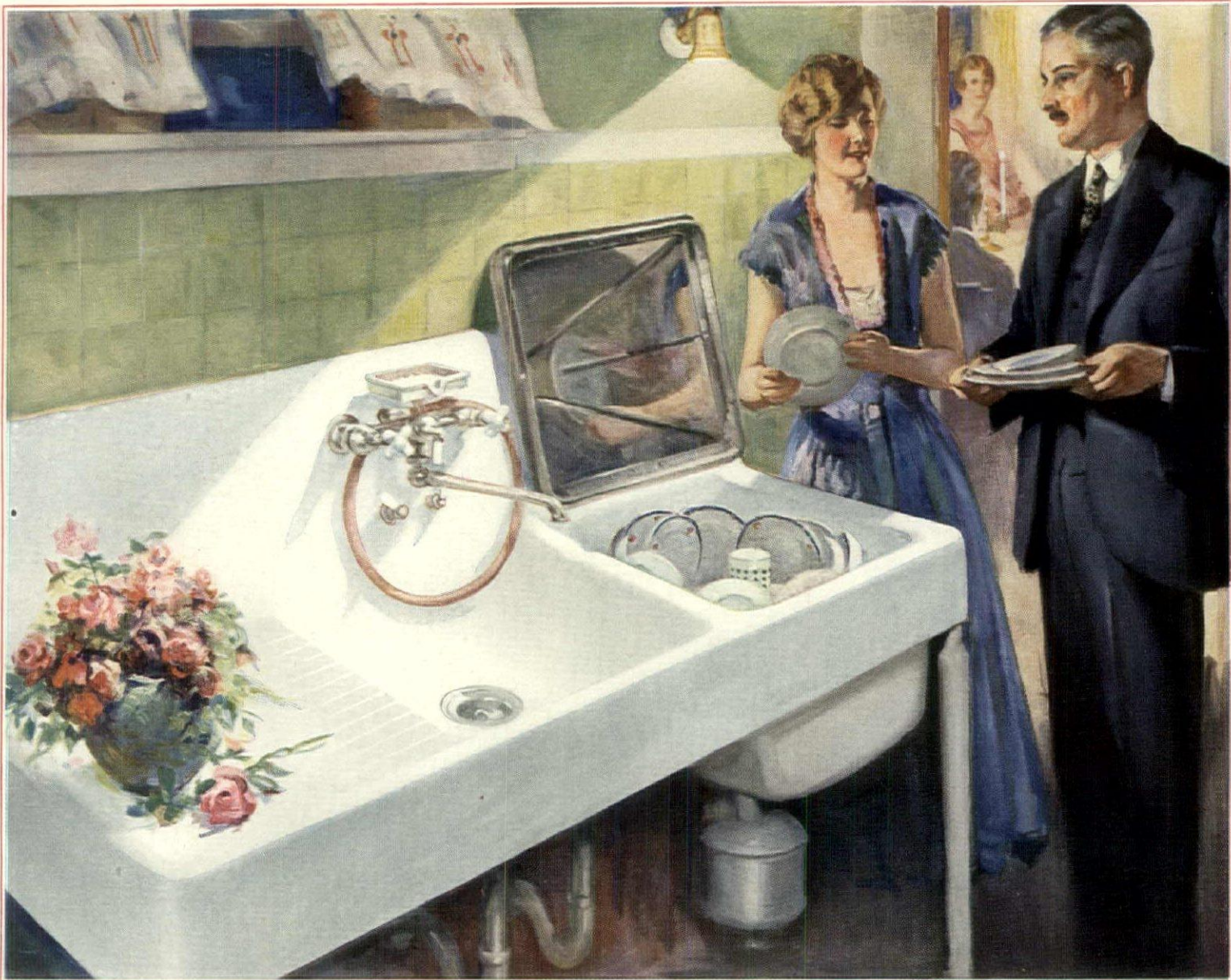
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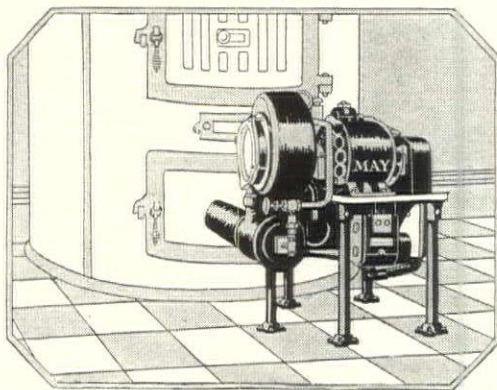
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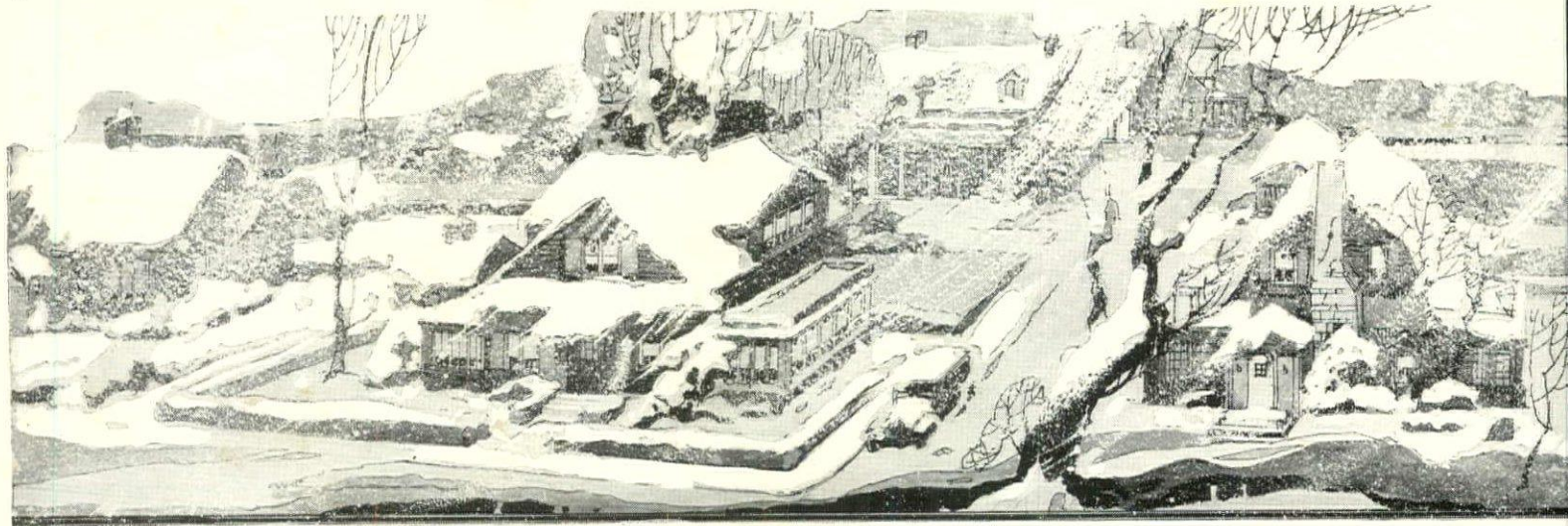
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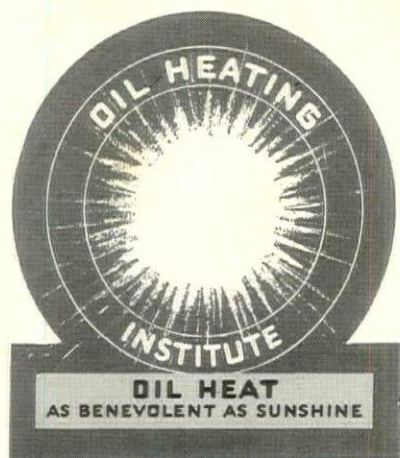
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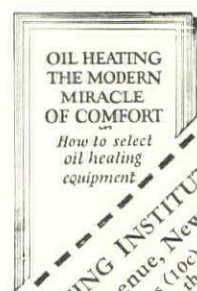
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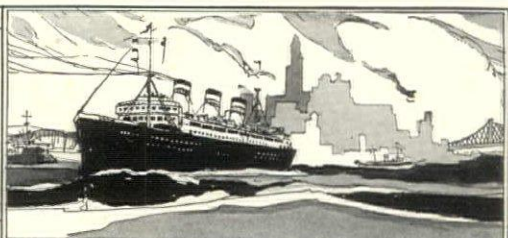
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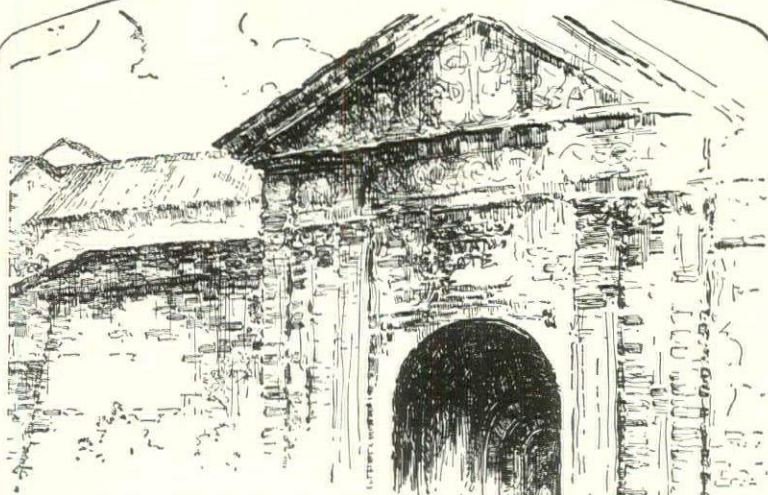
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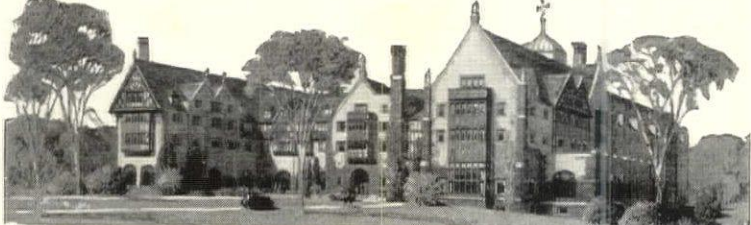
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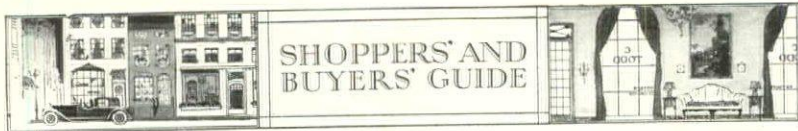
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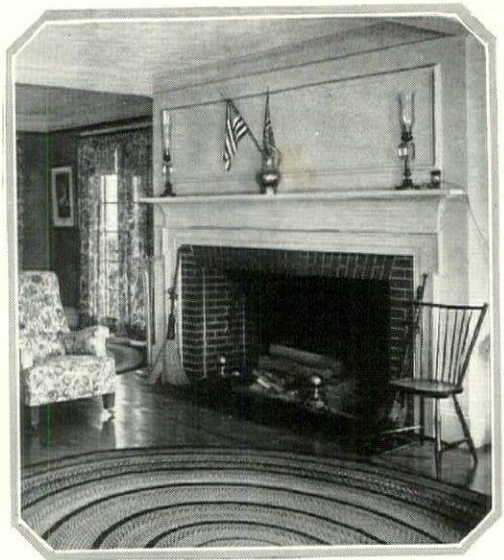
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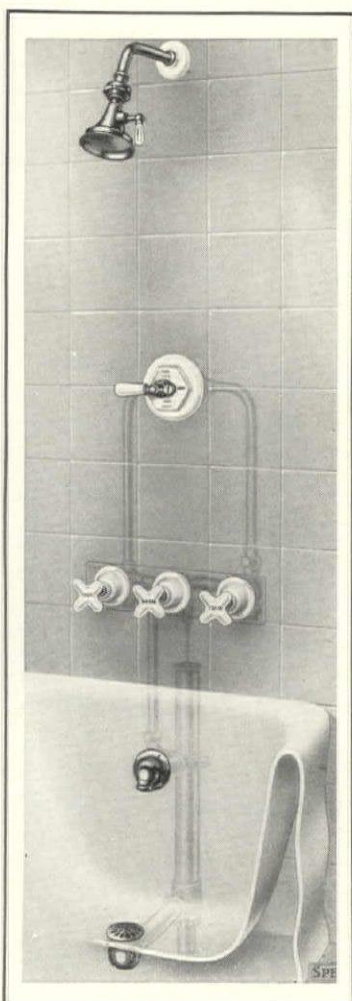
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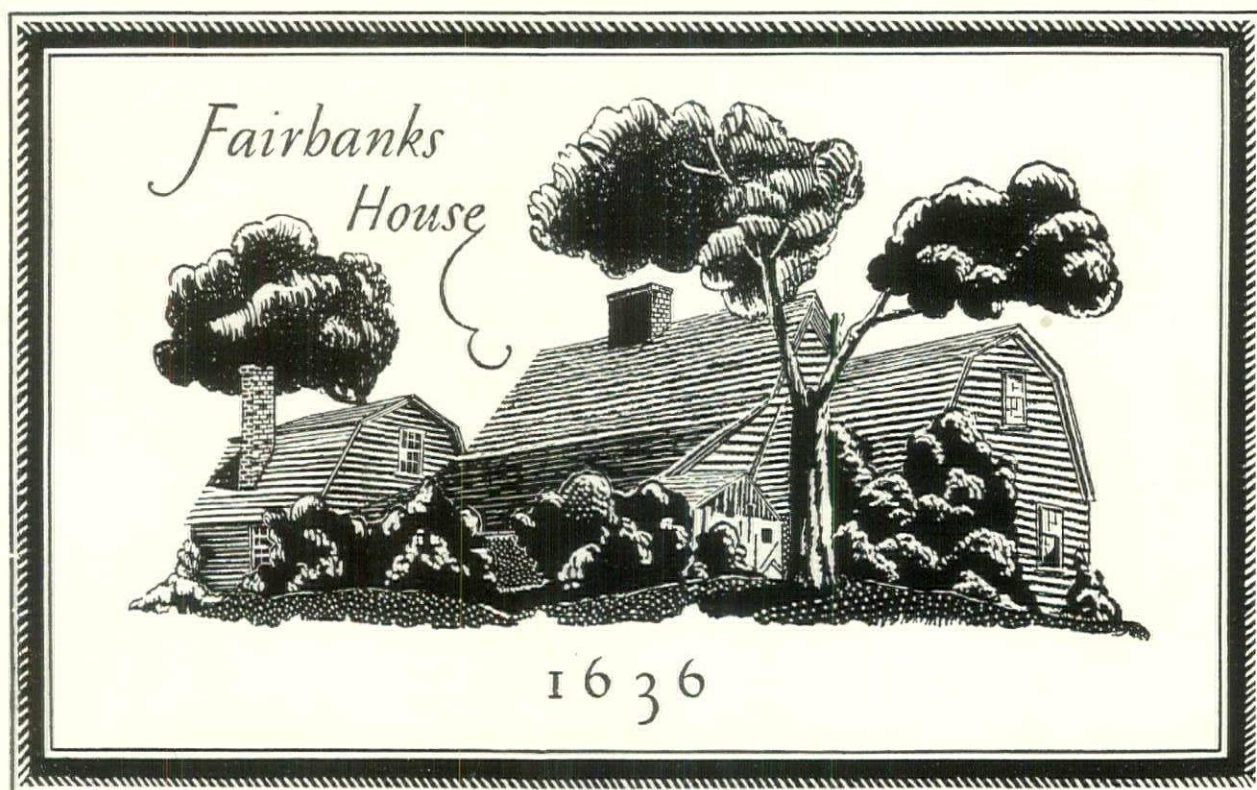
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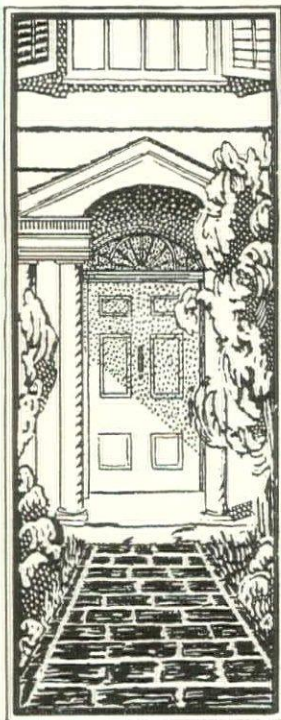
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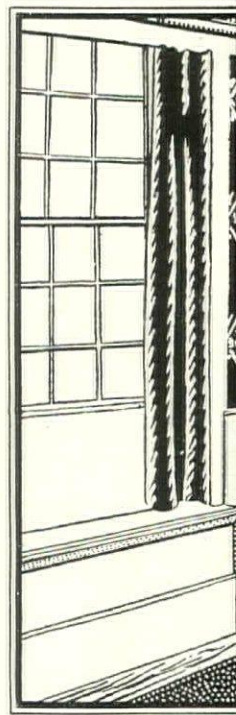
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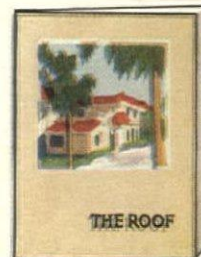


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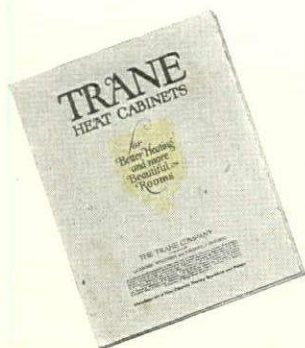
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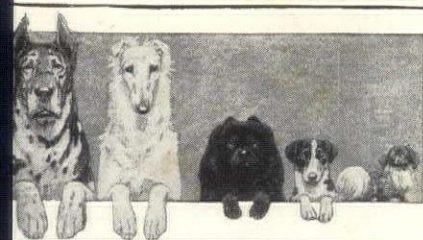
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By ROBERT S. LEMMON

IT is a common occurrence these days, and doubtless will continue to be so a hundred years hence, to hear parents remark:

"I want to get a dog for the baby—a young puppy, you know, for Tommy to grow up with. That's so much better, you know, than getting a mature dog that might be rough with him."

Well, it all depends upon what is meant by "better." If the word is construed as signifying more fun for Tommy, the theory may be true enough. But if it is intended to apply mutually to both parties to the prospective friendship, then it becomes something else again.

If we face the facts impartially and with honesty, we have to admit that average children under five years of age, and a good many older ones, are unconsciously, albeit often without intention, rough in their treatment of a dog. I know that no child is admittedly average to its parents, but then, facts of behavior are facts of behavior. Also, puppies' tails, legs and ears offer alluring hand-holds whose sensitiveness to pain is just as real as it is unappreciated by young minds.

At the risk of being accused of prejudice I should like to enter a plea against the practice of giving young puppies to children who are not qualified by age, temperament or training to give them a reasonable degree of physical consideration. It is sheer brutality to subject an immature, relatively helpless pup to the mauling which is frequently his lot at juvenile hands. In not a few cases actual permanent injury is the final outcome, and even without this the

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pleasure derived by the human youngster is paid for with a deal of canine suffering.

It is somewhat different in the case of a grown dog, for such an animal is far better equipped than a puppy to escape when matters reach too painful a stage, or to endure when escape is impossible. As for a mature dog being unpleasantly rough himself, forget it! If you pick your breed and individual animal wisely there will be little danger of such a condition existing, for most dogs are instinctively fond of children unless bitter experience has taught them to be otherwise, and seem to realize that the smaller the child the greater the forbearance and gentleness that must be accorded to him or her.

"But what about the child who is too young to realize the suffering he may bring upon his dog?" someone may ask. "Would you deprive him of the pleasure which only a real live plaything can give him?" Yes—absolutely, positively and unequivocally yes! I do not believe in deliberately fostering a situation which, in the final analysis and shorn of all sentimentality, is cruel. A child who is too young, too unruly or too careless to give a dog a decently square deal ought not to have a dog. If this sounds rather brutally frank—well, remember that we've discarded sentimentality for facts.

It is very far from my intention to challenge the genuine devotion which frequently develops between a dog and a child, or to assert that it is anything except one of the most worth-while of human experiences. Indeed, it is worth making considerable effort to bring about. The point to remember is that, like most real friendships, it must be founded on mutual liking and consideration.

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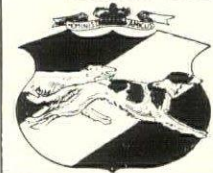
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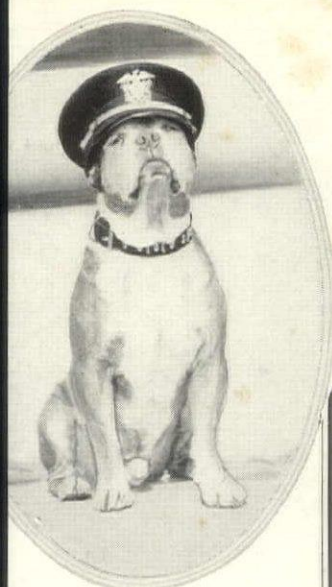
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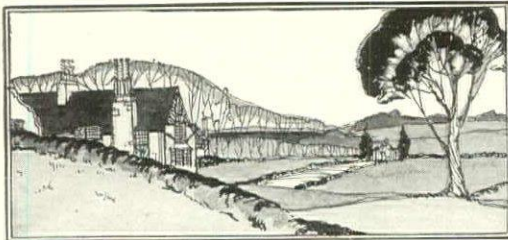
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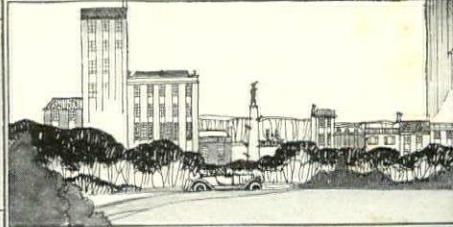
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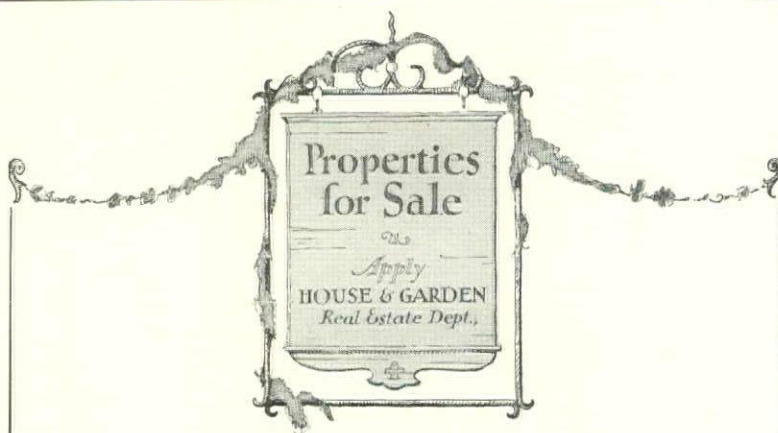
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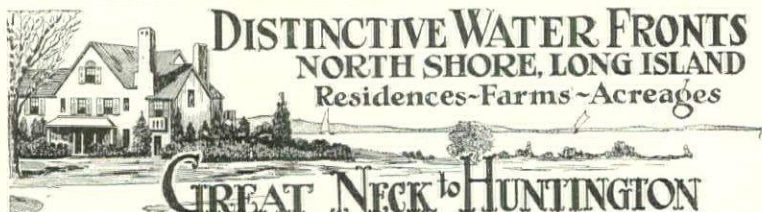
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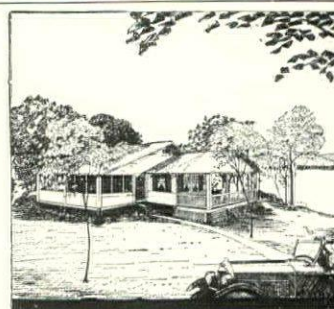
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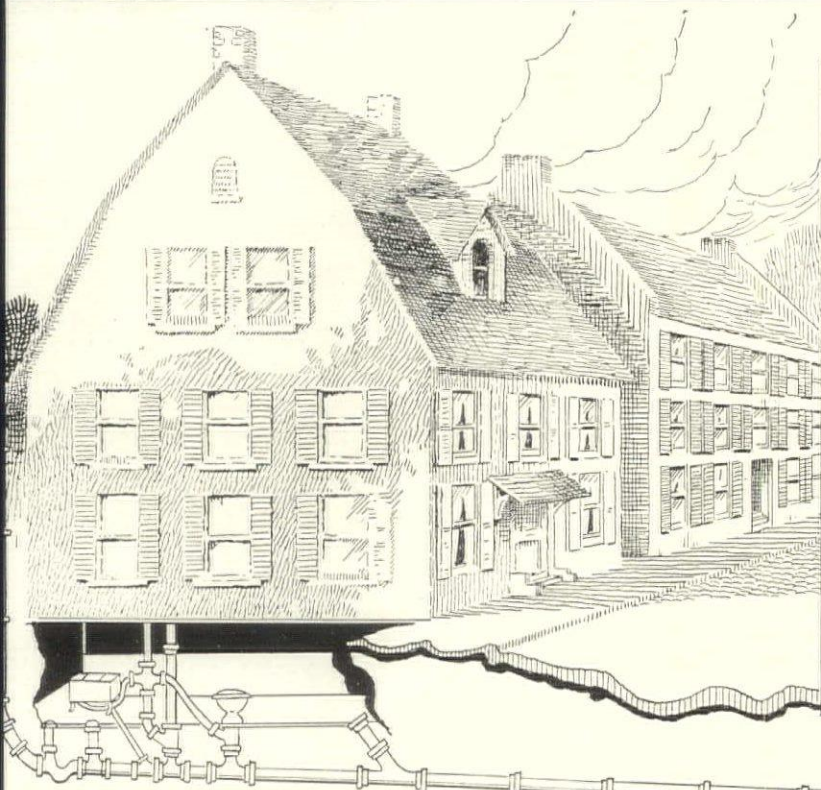
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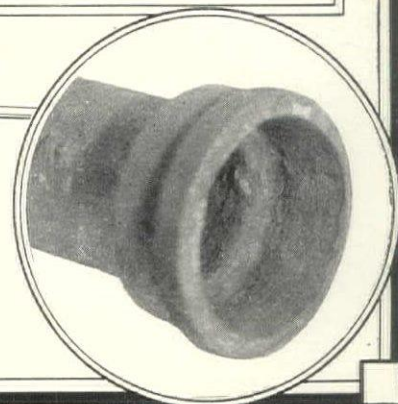
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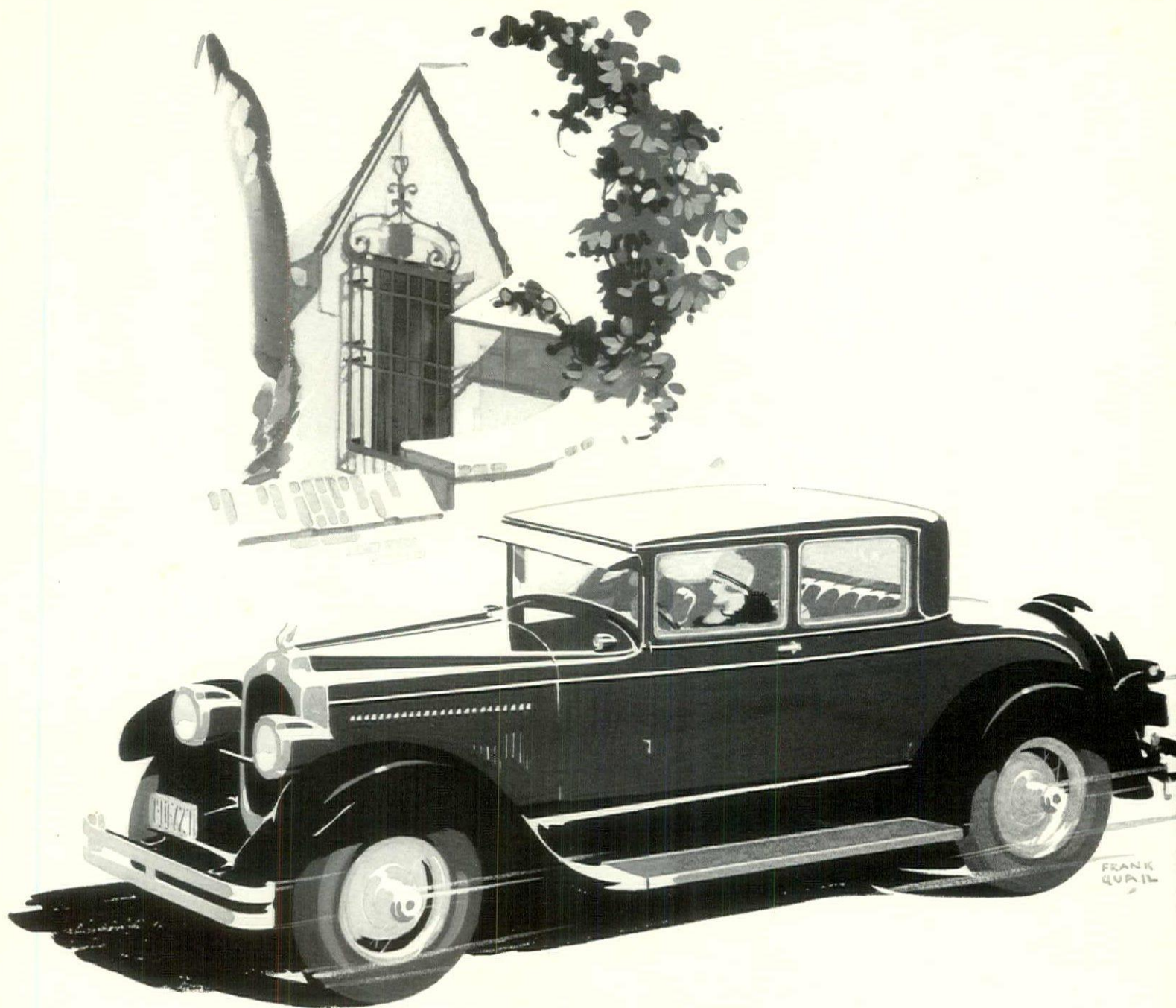
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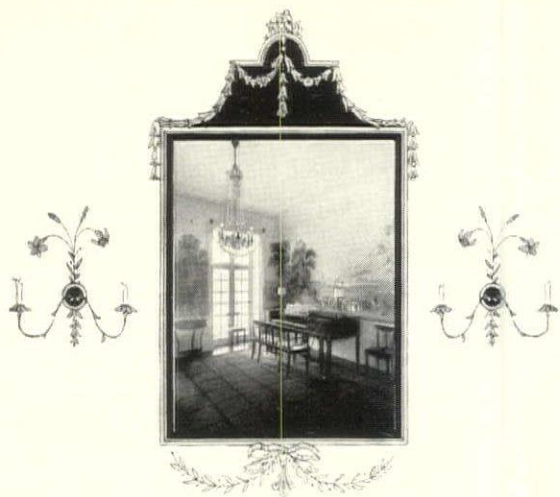




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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

THEY tell a story of an old tower that was being torn down, and on the topmost beam the wreckers found this inscription—"Better men than you built this tower."

That represents the attitude of a great number of people. The worship of the things done in the past finds adherents in all classes of men and women. Their respect for the antique becomes an abiding passion. If they cling to their old-fashioned taste long enough, they suddenly discover themselves to be in the mode. Even so swiftly does the cycle of taste spin around.

Besides this group is another, which believe that better men build better towers today than ever were erected in the past. With them the things of the past bear little weight. Their eyes are turned on today and tomorrow. Yet so quickly does progress forge ahead that even these modernists soon will become old-fashioned.

Of no world is this more true than of decoration and furnishing. Consequently, in these days of brisk and sudden change, we find ourselves delightfully suspended between the old and the new in decoration. Freed from period restrictions, we are able to make a choice in one of two directions. We may fill our homes with antiques or their reproductions and live in an atmosphere of the past; or we may choose the modernist things and dwell serenely among furniture pieces of the future. Whether our eyes look with greater favor forward or back, there is a wide field from which to choose; the one absorbing in its history and great variety, the other completely

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capturing our interest because of its bizarre novelty.

At no time in the history of furniture has that world been so fertile with ideas. Furniture designers and decorators bring forth new ideas with bewildering rapidity. In this maze of novelties the layman wanders about like a child let loose in a candy shop. If he is old-fashioned, then his choice is fairly easy. If he is a modernist, he too has an easy way. But for those people (and most of us belong to this class) who neither entirely worship the past nor swallow the modern whole, there remains one safe attitude to assume—be romantic. It is what Mrs. Humphrey called "the romantic's imagination and relish for things foreign and unaccustomed." If the past is foreign to you, indulge some in that, and if the present is alien, try a bit of that too. The eclectic taste is the well-balanced taste, and houses furnished from both the past and the present are the most interesting and often the most livable.

But how is one to acquire an eclectic taste? Travel is one way; being in the maelstrom of the creative world is another. Without these advantages how can one keep in touch with this kaleidoscope of taste? By the simple process of reading a magazine which paces the moderns, and sees that worshippers of the past are in constant touch with the work of old masters; which helps the bewildered romantic to a final decision; which in one issue provides connoisseurs with sufficient argument pro and con to make life absorbing until the next number is published: House & Garden, on sale at all newsstands.

VOLUME LI

NUMBER SEVEN

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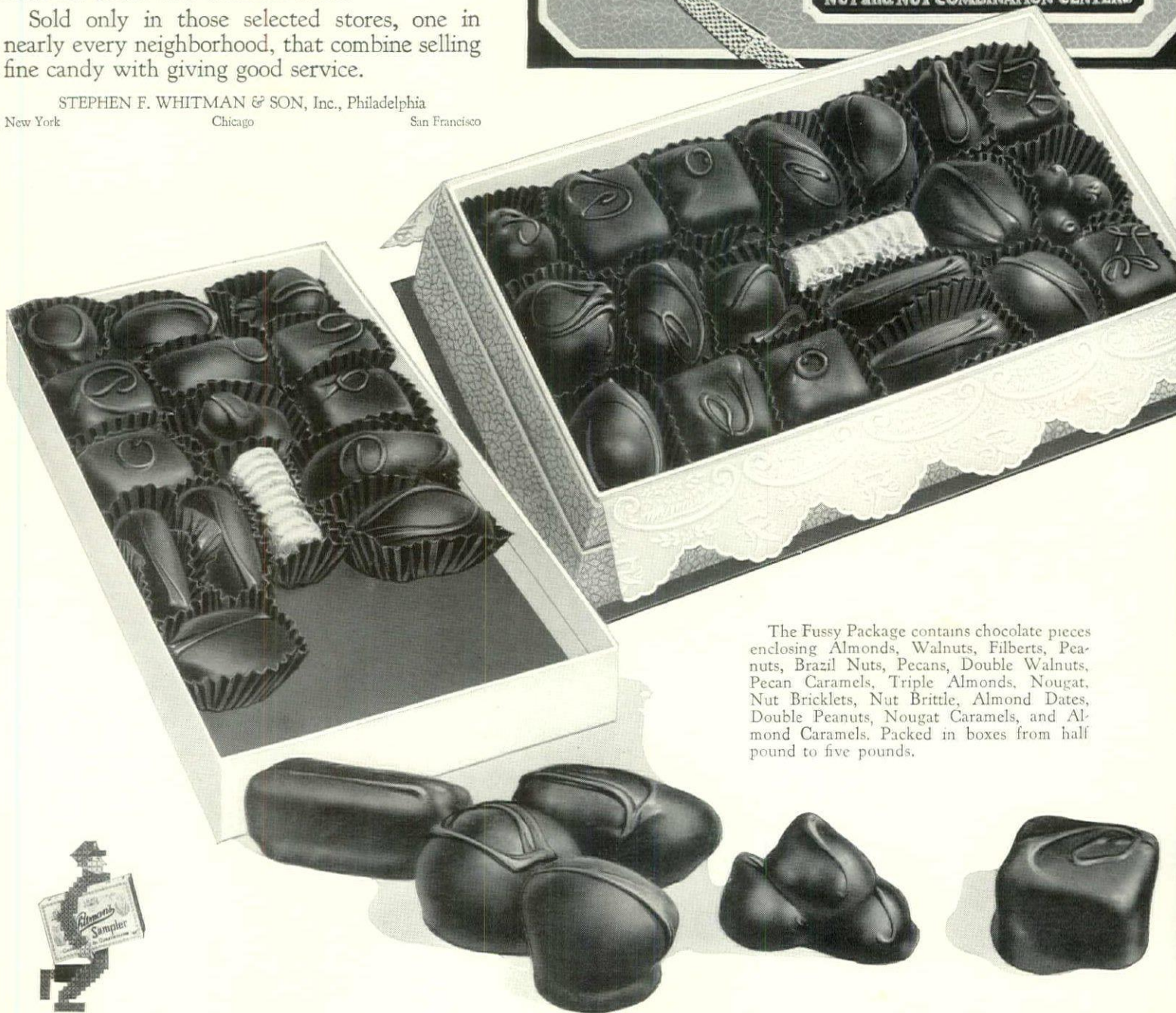
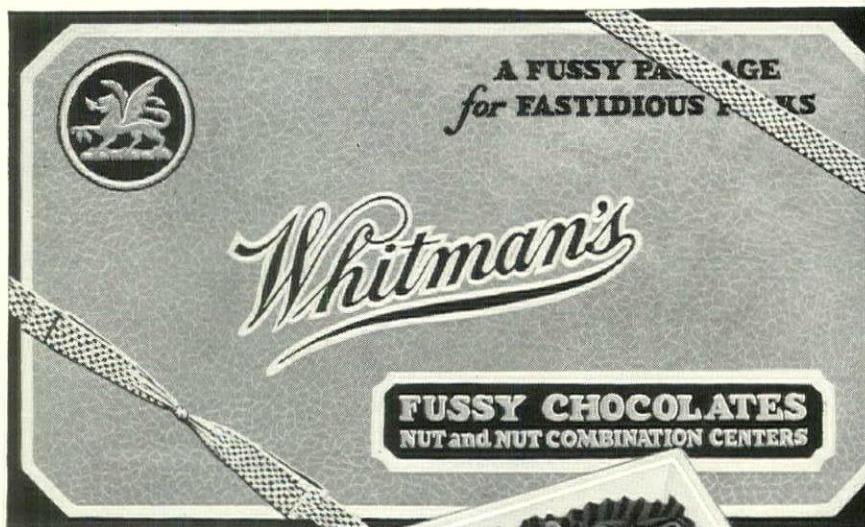
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The Bulletin Board

EQUIPMENT has now been so endowed with beauty that one has difficulty in differentiating between it and decoration. Bathrooms (these we consider to the extent of six pages in the August number) are no longer merely sterile, but have attained character and individuality. So have such necessary adjuncts as closet doors and the shelves for linen. This August number—in which many pages are given over to equipment—will be, in a sense, a study of equipment as decoration. Painted doors, linen cupboards, kitchens here and abroad, curtain equipment, miscellaneous new things to lighten kitchen labors, new health glass, correct methods of carpeting floors—these are some of the features that will make August a brilliant and helpful issue.

The decoration pages will include bedrooms for boys and girls, rooms from a distinguished Chicago house and a music room of fine taste.



FOUR houses will be found in this issue, and good houses they are—a large example of stucco and half-timber, a Colonial type in clapboard, an English cottage type, and a Colorado forest camp of unusual character. In the series of articles about the past of American architecture, we will reach the Greek Revival in August.

Of gardens there is one of rare distinction from Santa Barbara, and Mrs. Wilder and Mr. Wilson will continue their contributions.

Apropos of Mr. Wilson's contribution we take pleasure in learning that he has been appointed Keeper of the Arnold Arboretum. On the death of Professor Sargeant, Mr. Wilson assumed full charge. Recently it was decided to abolish the office of director and to create the office of Keeper. This custom obtains abroad, where the directors of the great botanic gardens are known as "Keepers." It is a source of gratification to House & Garden to learn that such an honor has fallen to one of its contributors, an honor justly won by Mr. Wilson's long service to both culture and to the Arnold Arboretum.



JUST about this time of year several thousands of June brides begin to touch earth, and look upon their wedding presents with a cool and appraising eye. The first flush of excitement over and life fast assuming its ordinary, jog-trot gait, they contemplate the generous gifts of their relatives and friends, and wonder what they are going to do with them. The ubiquitous wedding present is a problem. That lamp (there are always lamps), that vase (and their name is legion), that strange and unaccountable piece of pottery—what in Heaven's name shall they do with them?

We have gone among matrons and asked them how long one must be married before she can, without fear of hurting the delicate sensibilities of relatives and friends, assign these white elephants to the oblivion of the garret and the refuse pile. Their answers range from two to five years. To a bride five years will seem like an eternity.

There should be some solution for this. Perhaps an enterprising merchant will open a chain of stores to sell such unwanted gifts. In one ancient city of the South to which tourists go for antiques, is a shop in which the young brides put up their useless wedding presents for sale. And they sell like hotcakes, for the tale that goes with them is that these objects come from "some of the old families."

ONE of these days an enterprising manufacturer of cast-iron fences is going to make a fortune by junking his ugly, commonplace and antiquated stock patterns and getting out a line that is in pleasing taste and above the mediocre. Nothing seems to have happened to the cast-iron fence—save for improvements in its mechanics—since the days of General Grant. Charleston and New Orleans are filled with fine old designs, and there are countless patterns that could be made from the classical wooden fences in New England. Cast-iron is due for a revival and the bright manufacturer can easily help it along, to his own advantage.



AT about this spot on the Bulletin Board last month we spoke our thoughts about San Francisco. This time we shall move down the coast to Monterey.

Nature has been generous to Monterey and history kind, for here you find the wind-twisted Cypresses and the Pines: here also you come upon the unbelievable loveliness of Pebble Beach and the arc of shore that sweeps around Carmel to the headlands beyond. Here also history began in California, and romance, and the isolated pastoral life that the early settler lived far away from the centers and trade routes of civilization. You first begin to feel the past of California when you come to Monterey. And yet man with his many inventions has not dealt too kindly with that past. The town's shopping streets might be in any gauche, mushroom prairie village. No especial regard has been paid to the quaint and simple architecture suggested by the old custom house and some of the older galleried homes. Yellow brick and tin fronts combined with ignorance can ruin a town beyond reparation.

But out beyond the reaches of the village and the big modern hotel is flung the coast line where stand, as they have stood for countless generations, the Cypresses and Pines. An enterprising and appreciative realtor has marked off this section for preservation. True, houses are cropping up here and there, but they are well-designed houses, set deep in the woods and with fine regard for the trees that crowd the headlands and hills. Heaven spare the day when the steam-shovel and modern ideas of "improvement" come to this God-given stretch of forest and shore line!



Do you know Francis Carlin's "Alchemy"? Its first lines go—

Because of the light of the moon,
Silver lies on the moor;
And because of the light of the sun
There is gold on the walls of the poor.

WE used to think that one was initiated into gardening by reading seed catalogs. That belief was based merely on a profound ignorance. The last and final rite, the trying baptism, the pinnacle of the initiation is to "get" Poison Ivy.

Some people are immune to this monstrous weed, and they laugh their weaker brothers to scorn. We have heard of country boys who could even chew the leaves with impunity. But the rest of us must pass through the fire. Doctors seem to disagree on cures for it—some suggest washing with green soap and then bathing the welts with freshly-made spirits of nitre; others paint the welts with iodine, still others use the ordinary photographer's hypo solution. As a precaution, whenever we have been handling the pestiferous stuff we run indoors and scrub hands and face vigorously with common kitchen-sink soap.



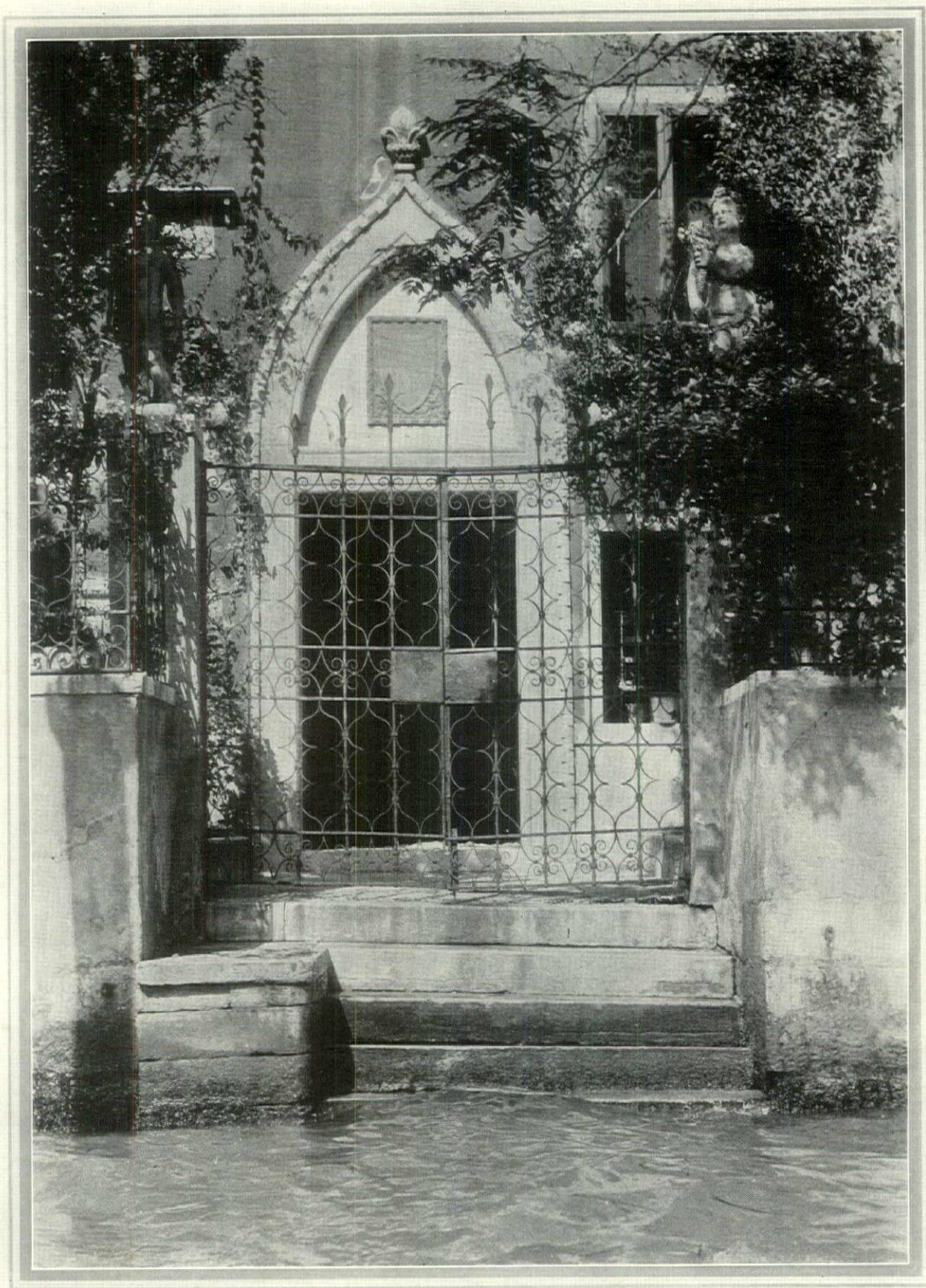
IF art can walk hand in hand with trade, so can idealism and good business. An instance of this occurred recently in New York when R. H. Macy & Company gave up a large area of their valuable floor space to a week's exhibit of the modern taste that is applied to everyday objects of household furnishing and decoration. This exhibition, ably staged by Lee Simonson, and given in conjunction with the Metropolitan Museum of Art (which, of course, holds an annual art-in-trade show) marked an epoch, in our opinion. Just as museums are no longer mausoleums where the living lie down with the dead, so are department stores no longer merely ranges of booths for barter.

The department stores of America are fast becoming influential factors in the bettering of taste. Both in the presentation of their merchandise and in the merchandise itself, taste of an extraordinarily high degree of merit is being used. They have found that beauty pays! Through exhibits such as this one recently held in New York they will eventually convince manufacturers that mediocrity in design is a poor investment.



OLD DOC LEMMON SAYS: "I often wonder, 'round this time o' year when our neck o' woods is all cluttered up with city fellers fishin' fer bass an' purty near anythin' else they can ketch, whether they ain't got the wrong slant on the hull thing. Watchin' 'em, it seems like they take their fishin' too blame serious an' make downright hard work out of it. They go trampin' an' sloshin' up an' down the crick like they was chasin' mushrats, er whang away at the lake all day long as though they was tryin' to beat it to death.

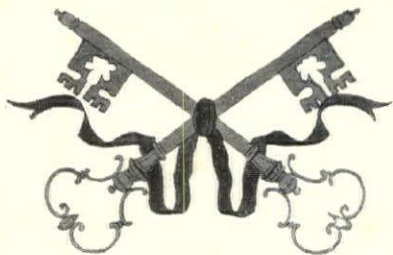
"Now, thet ain't the way to do, 'cordin' to my notion. If a man can't fish restful an' easy-like, why fish at all? To git all there is into it ye ought to set comfortable under a tree beside a good perch hole an' let things take their nat'ral course. Off in the sunny medder behind ye there's a mowin' machine clackin'—away off, so's it don't sound too durn busy. Air's sort o' sleepy an' full o' faint warm smells; water's dark an' still in the shadders. Dragon-flies scalin' up an' down an' 'round in an' out o' the sunshine, one of 'em settin' on top o' yer bobber until it begins to shiver, like, an' ye lay a-holt o' yer pole so's to be ready fer a real bite. Take it thetaway, an' fishin' will do yer soul a power o' good."



Richards—Frear

A DOORWAY IN VENICE

Behind its gate-guarded landing stage on a canal in Venice is this Gothic doorway. Time and kindly vines have softened its environment. Its threshold has known the footfall of romance and history. From such simple and impressive examples architects draw their inspiration for doorways of houses built here



DOORWAYS FOR THE SMALL HOUSE

*The Architectural Importance of Well Designed Entrances
Cannot be Too Thoroughly Emphasized*

J. F. HIGGINS

THE very lack of space which labels a house as small often precludes the use of much architectural embellishment to enhance its design. However, if its basic structural lines are good and the few places where ornament is possible are made the most of, a small house has as much chance of becoming a real architectural gem as one three times its size. Indeed, many architects believe that the small house has more chance, because with it there are fewer opportunities for the imagination to run amuck in design.

The principal feature upon which the small house architect depends to lift his designs above the general run of small houses is the entrance doorway. Here is his chance

to display the knowledge of proportion and restrained elegance in architecture which are the attributes of his craft.

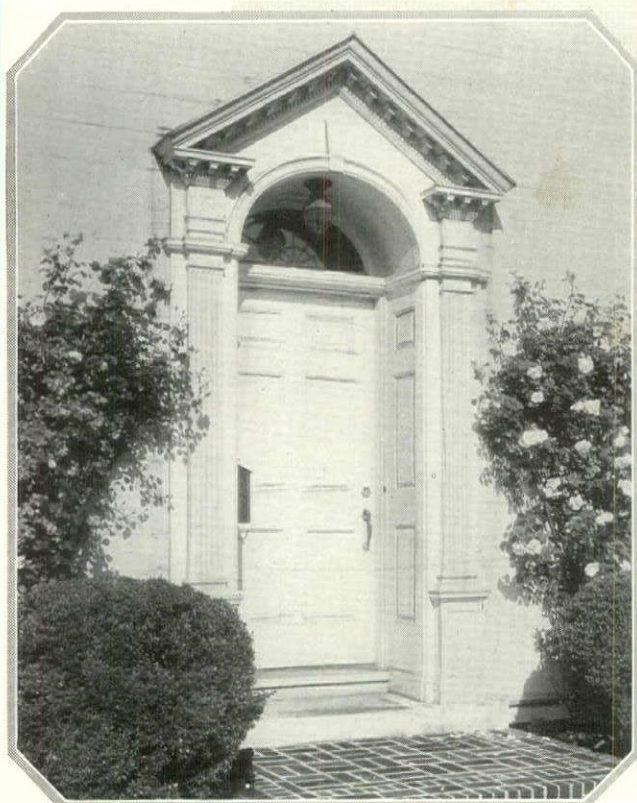
From the standpoint of utility the entrance is the most important single feature of the exterior. It is used by all who have any connection with the residents. It is the first detail for which anyone approaching the house consciously looks. Therefore, because it is so important in a practical sense, and to give to it—and thereby to the house—an air of hospitality and invitation,

The entrance to this Italian villa near Florence is edged with rusticated stone. It obtains distinction by the contrast of dark stone against the light stucco walls. The home of Robert M. Carrère

the entrance should be so accented and so designed as to hold the most important place in the exterior design. If this is done and done well, and the other details are so treated as to complement the entrance in a fitting manner, we have the basis of a well-designed exterior.

This does not mean that the design of the house should be subservient to the design of the doorway; that the entrance should be designed first and the rest of the exterior afterwards. Most assuredly not. The intention is merely to show that as the entrance is important in a practical sense, so it should be in the esthetic. It should be considered as a sort of finishing touch to the exterior, a *chef-d'oeuvre*, and,

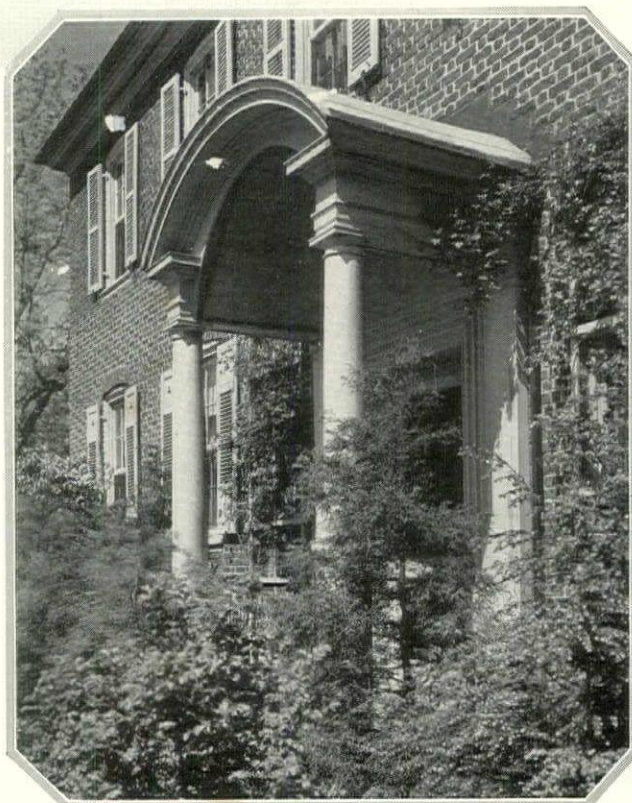


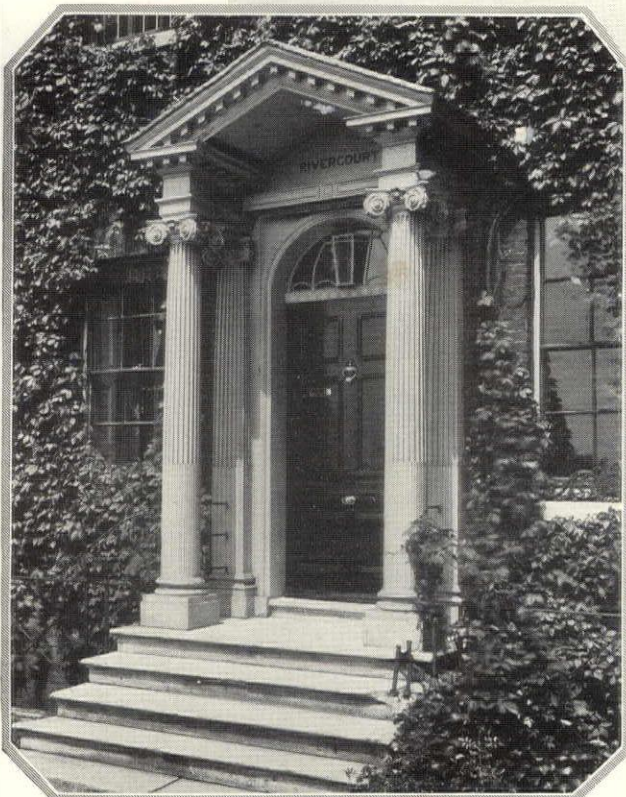


Flanking the door opening on this old house in Manchester, N. H., are moldings of classic derivation. Colonial fan and side lights add charm to the entrance

(Left) Pilasters and pediment framing the doorway to the home of J. Hutton, Ridgewood, N. J., show proper use of classic details. D. J. Baum, architect

On the residence of J. Lawrence Poale at Rye, N. Y., Doric columns support an extended pediment covering an entrance porch. Jerald Dahler was the architect





For his own entrance porch Dwight J. Baum, architect, has slender columns in pairs rather than single heavy ones. This use gives a lighter effect

(Left) A Georgian house at Rivercourt, Hammersmith, in England, has ornate, fluted Ionic columns and pilasters supporting an extended classic pediment

This entrance to an English type house at Great Neck, L. I., is a composite of the residence design. Mr. R. S. Willis, owner. William F. Dominick, architect



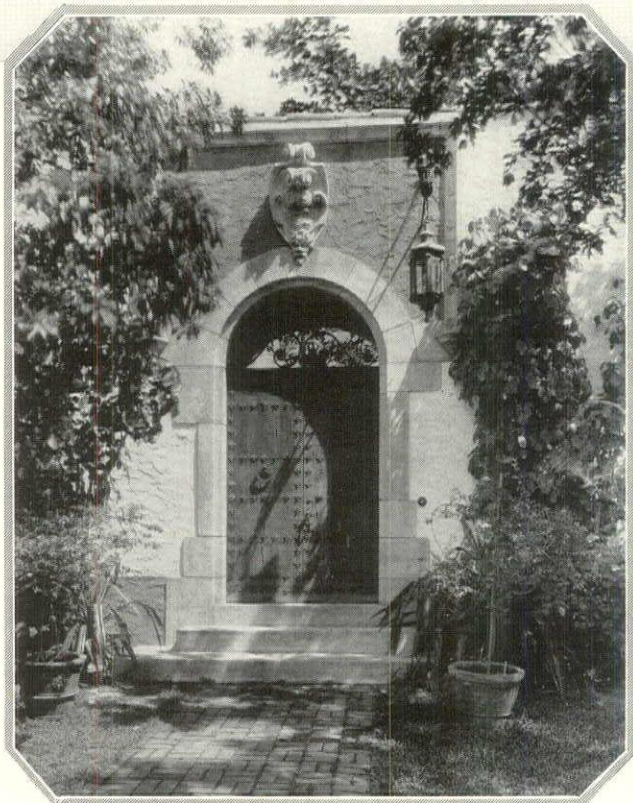
Mason

Amemiya



Hewitt

Absence of ornament makes the arched doorway above interesting. The home of Howard F. Whitney, at Palm Beach, Florida. Howard Major, architect



Cut stone trim about the door opening and an ornamental plaque above it accent the entrance to the Palm Beach, Florida, home of Marian Sims Wyeth, architect

as such, designed so thoroughly in harmony with the style and treatment of the house as to be a credit to it.

Architecture belonging more to the realm of art than of science, there can be no hard and fast rules by means of which we can reach exact solutions of difficult problems. By bearing in mind certain formulas we cannot tell just what type of entrance is best for a house. The one general rule which governs the design of entrances, just as it governs the design of any part of any composition, is that each segment must be considered in relation to every other segment, and must be created in perfect harmony with the ensemble, each detail a reflection of the spirit which pervades the whole. The architect by his training and by his experience with the particular style in which he works is competent to judge what is nearest to being the perfect entrance for a house of his own design.

A dwelling of simple lines and unpretentious exterior treatment should have a simple, albeit graceful, entrance. A house of dignified mien should be graced by an entrance of quiet and reserved dignity. By merely adding elaborate details to a simple house we cannot add to either its beauty or its sincerity of purpose; in fact, such a procedure detracts appreciably from it. Each part of the design must be consistent.

There are, generally speaking, two types of entrances, into one or the other of which each individual example, no matter what its style, must fall. The first type takes in all those whose details merely frame a doorway; where no hood or extended pediment projects to give the effect of an entrance porch or portico. The second type contains the more elaborate and ornate doorway treatments where an extended hood of some sort, with its supports, forms part of the architectural scheme of the entrance.

Due to the great numbers of houses in this country constructed in the Georgian and Colonial styles, most of our entrances in their design and details reflect classic traditions and influence. Both of the styles mentioned are results of a revival of the appreciation of classic architecture, and, naturally, their details are an indication of this.

The classic orders, because of their adaptability as well as beauty, are well suited to the embellishment of the entrances of houses in either of these styles. They can be easily varied as to proportion and size to suit any house for which they may be considered. All three of the entrances on

page 60 make use of classic details. The ones at the bottom of that page show most clearly by pediments, columns and pilasters their derivation. On page 61 the photograph at the top and the one at the lower left display entrances whose details come from the Roman Doric and Corinthian orders respectively. And at the right on this page is another entrance whose inspiration can be definitely traced to the Roman Doric.

As to the adaptability of these orders, let us compare the entrance just spoken of with the one shown in the lower right hand corner on page 60. Note their similarity in design, although they belong to altogether different types—one having columns which support an extended pediment, while the other is used only for decorative purposes. It is because of their ready adaptability to both the formal and informal in architecture as well as because of their infinite grace and beauty that we enjoy the constant use of modifications of these classic orders, handed down to us through the centuries from the times when Greece and Rome were great.

Other styles of architecture make use of different types of detail to bring entrances into prominence. Some excellent doorways have about them no detail at all, and depend upon the door itself to give the required interest.

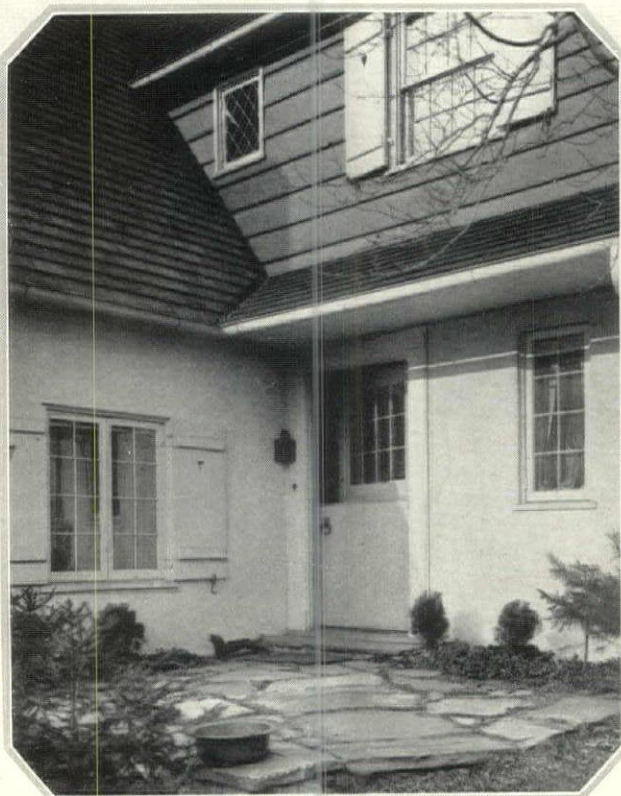
On page 59 an Italian villa is illustrated whose arched doorway is edged with rusticated stone, much darker in color than the stucco walls. The door itself is a great deal darker than the stone edging. Here the doorway is emphasized by color. Grilled windows at either side, flanking the doorway, give it a further distinction. Another arched doorway of the Italian type, shown at the bottom of page 62, makes use of the same idea as to color variations. In addition a baroque plaque of ornamental character placed just above the center of the opening further accents it.

The doorway at the top of page 62 is different in character than any other shown in that it depends on its very simplicity and lack of ornament for effect. However, as the door is deeply revealed and the house located in Florida where sunlight is strong and shadows consequently deep, the dark shadow thrown over the opening will give prominence to this entrance.

Of especial interest is the entrance to a home of the English cottage type shown on page 61. Here we have an enclosed entrance vestibule as a feature which is in itself a composite of the architectural design of the house of which it is a part.



Tebbs & Knell



Practical rather than ornamental is this doorway and divided door. By sincerity it gains interest. The home of Melvin Pratt Spalding, architect, Chappaqua, N. Y.

A simple, dignified entrance is created by Doric columns supporting an arched pediment. The home of C. C. Case, Atlanta, Georgia. Hentz, Reid and Adler, architects

THE NOISES OF TOWN

City Progress Is Exactng A Heavy Toll That Country

Folk Know Little About

WE were working side by side, this countryman and I, he in one row and I in another. The spring air was soft and full of bird music. A slight haze wreathed the farther hills, and in the valley the Elms and Maples were untwisting their leaves. After the manner of gardeners, we spoke only occasionally and disjointedly about this and that—he of things he did when a boy and I of things that had happened in town. And so the day would have passed, up one row and down another, peacefully, uninterrupted, had not there suddenly broken into the silence a persistent staccato.

"Guess that new owner is plowing by tractor," said he, indicating with a soil-dirty thumb a house farther down the ridge whence the noise came. "Yes, I'm sure it's a tractor." Having made that assertion he went to work again, although, to rest his back now and then he straightened up and made sage remarks on tractors.

Two days later he came around and said, rather sheepishly, "You know that noise the other day? Well, at first I was pretty sure it came from a tractor. Then the more I listened to it, I began to have my doubts. Well, it wasn't a tractor. No sir. That noise came from one of these new-fangled concrete drills. Never heard it before. Funny to hear it up here. They're using it on that house down the ridge, punching holes in the cement to make new windows." He seemed to feel better now that he had gotten that new noise straightened out.

AND that is one great difference—that knowledge of noises—between the man of the lonely farmland and the man from town. The town man lives through a whole range of noises that rural folks never hear. And blessed are the ears that are not subjected to them! Lucky are the men and women who do not have to pass their days and nights in the hellish uproar that accompanies life in cities!

The steam shovel and the compressed-air drill are two symbols of material progress. Swift and gargantuan tools, they tear down and build up at an amazing rate. They are the vital instruments in the metabolism of the modern city—this American city which is forever ripping up streets and razing buildings. Without them the work would progress slowly indeed. But we have to pay an appalling price for their efficiency.

Physicians have segregated the diseases of dirt. In a few more years we will find them classifying the diseases that come from noise—nerves subconsciously frayed out by the constant pulsation of traffic, the ripping and tearing of drills and the prodigious panting of steam shovels; ears dimmed to more delicate perceptions by the roaring of elevated trains and the rush of subways.

Some there be who would count this concatenation as music; in

fact musicians of the modernist school deliberately try to simulate it in their compositions. We are supposed, if we lay claim to being modern, to like this kind of noise, to find beauty in it and stimulation. It is supposed to symbolize progress.

THE countryman, on the other hand, knows a different sort of progress and lives through a different category of noises. Very few of them are unpleasant; very few are nerve-wracking. Most of them are subtle and require a trained ear to appreciate their beauty. The whole range of bird calls, for example; the rush of water over a dam in the first days of spring and the trickle of water over a stony brook-bed in mid-summer; the low of cows; the homely grunt and whine of pigs; the contented cluck of hens; the assertive and pompous boasting of roosters; the awkward cry of guinea-fowl; the gobbling of turkeys; the bleat of sheep. They know the soft rustle that follows the wind blowing over a grain field and the sweep of it through tree tops; they know the sighing of the winter wind through Pines, and the crunch of a tree limb rubbing against a house. They know the patter of rain on a tin roof, which is like the roll of drums; the creak of a loose shutter at night and the conversation of crickets and peepers and the hoot of the owl. They know, too, the gee-haws of a man calling to his horses as he plows, the clatter of a reaper, the hum of a thresher. A few of their noises strike terror—the clap of thunder, the dismal whine of a fire siren or the distant clang of a fire bell—but these are noises not regularly heard.

TO one whose life is sweetened by such country sounds, it was only natural that he should think this new noise to be a tractor. Indeed, the progress on which the city world prides itself today is not without just such touches of pathos. It is inevitable, perhaps, that as the old order changeth there shall be left in its wake little back-eddies where humanity drifts a bit aimlessly, wondering what it is all about. You find them in rural regions, these puzzled, hesitating leaders of an earlier day—grayed men and women whom the main stream has passed by. Ears that once could infallibly identify the clack of a distant hay-rake falter now before the drone of a gasoline tractor; eyes that knew each passing bird wing lose their sureness when the air mail goes overhead. And they cannot quite understand it, these old folks.

Happy and blessed above others are they who cannot understand these things, for life has kept them unspotted from a world that, in the end, doesn't seem to make much difference anyhow. . . . It were better to know the call of the wild dove than the shrieks of an elevated train; it were better not to recognize a compressed air drill when one hears it.





White

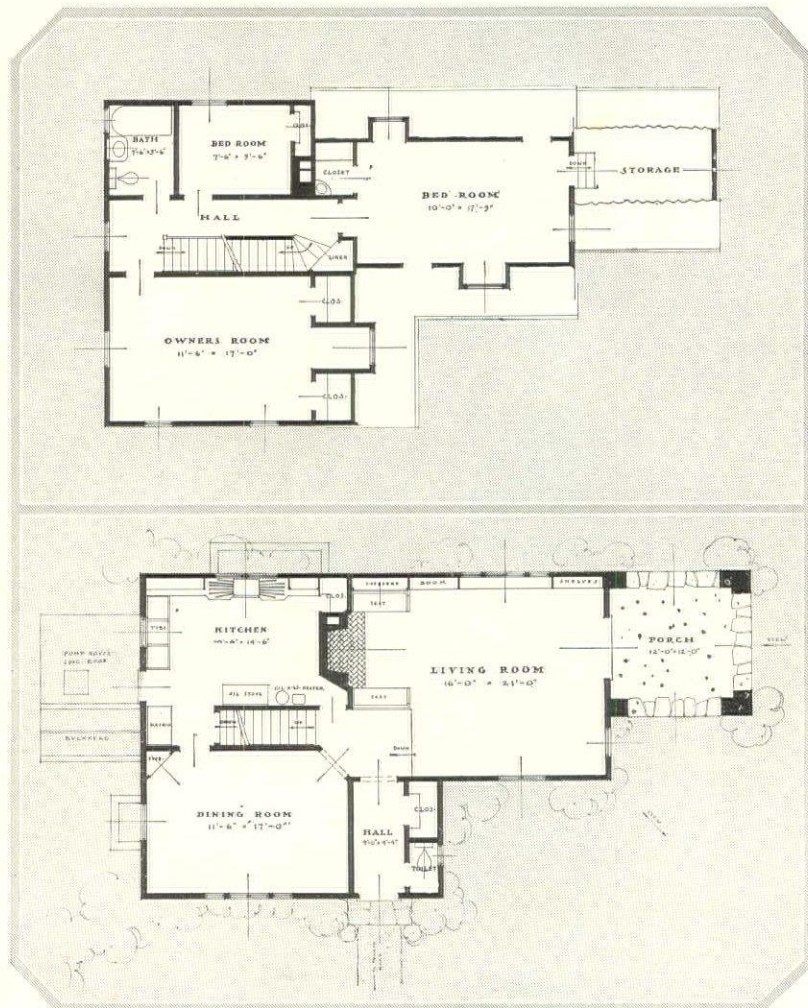
BLOSSOMS IN GLASS

Gossamer glass in such ornamental flower forms as Chrysanthemums, exotic Orchid shapes and slender sheaves of gleaming wheat, makes a brilliant table decoration, particularly if placed on a mirrored background. The wheat is clear crystal; the other blooms are tinted light and dark green, pale periwinkle blue, mauve or yellow. Lord & Taylor



Clark

The use of natural finished woodwork for ceiling beams, mantel, bookshelves and old-fashioned settles flanking the fireplace gives distinctive character to this living room. One wall is covered from the floor to the ceiling with bookshelves



One wing of this residence which has an L-shaped plan contains on the first floor a large living room and a porch. The other wing is occupied by the kitchen and dining room. On the second floor are three bedrooms and a bath



A
STUCCO
HOUSE
in a
RUSTIC
SETTING

Situated at the top of a gradual rise, this house dominates the countryside. A glassed-in porch is seen at the extreme right in the picture. The home of Joseph S. Roberts at Chappaqua, N. Y. Melvin Pratt Spalding, architect

Leading to the front door from the motor road below is an extremely effective fieldstone garden stairway with low-growing flowers in the crevices. The semi-circular hood over the doorway is a pleasant feature of the front elevation

A COTTAGE of INTIMACY and FRIENDLINESS

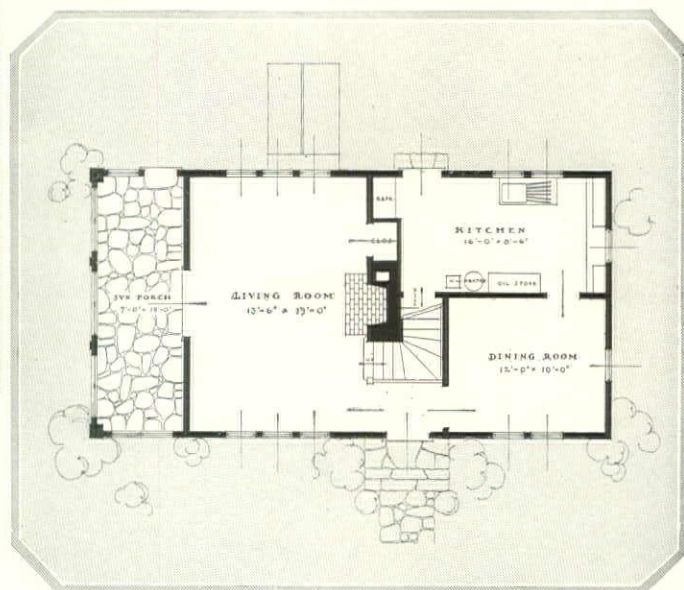
While some houses by their stiff dignity and stern mien express a forbidding spirit and chill the visitor as he approaches, others seem to extend a welcoming hand when the stranger is yet some distance away. To the latter class belongs the home of Clifford Pangburn at Chappaqua, N. Y.

The plan below shows the first floor of this house to include the kitchen, dining room, a large living room containing a fireplace and having French doors leading onto a flagstone paved sun porch. On the second floor are two bedrooms and a bath. Melvin P. Spalding, architect

Clark



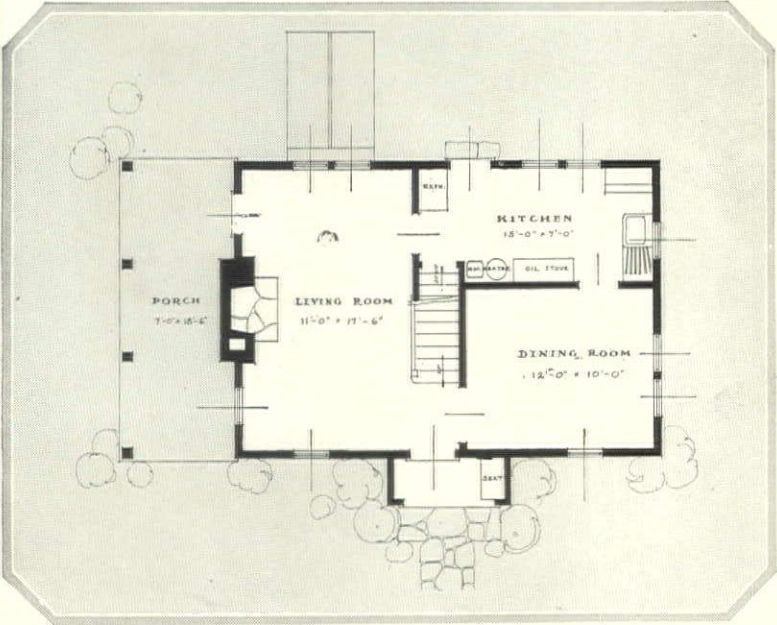
As the cottage itself is of stucco, to give variety the sun porch walls are of clapboards stained gray to simulate weathering. Simple plantings about the base take away the harsh effect which comes from an unbroken foundation line





A SMALL HOUSE OF
QUIET CHARM

Set well back from the road on a tree laden plot, this little house intrigues the eye by its simple lines and excellent proportions. On this façade the second story is covered with wide sheathing



As shown by the plan at the left, the first floor contains a dining room, living room, kitchen and a pleasant living porch which opens off the living room. Two bedrooms and a bath are located on the second floor. This is the residence of William Creighton at Chappaqua, N. Y. Melvin Pratt Spalding, architect



Clark

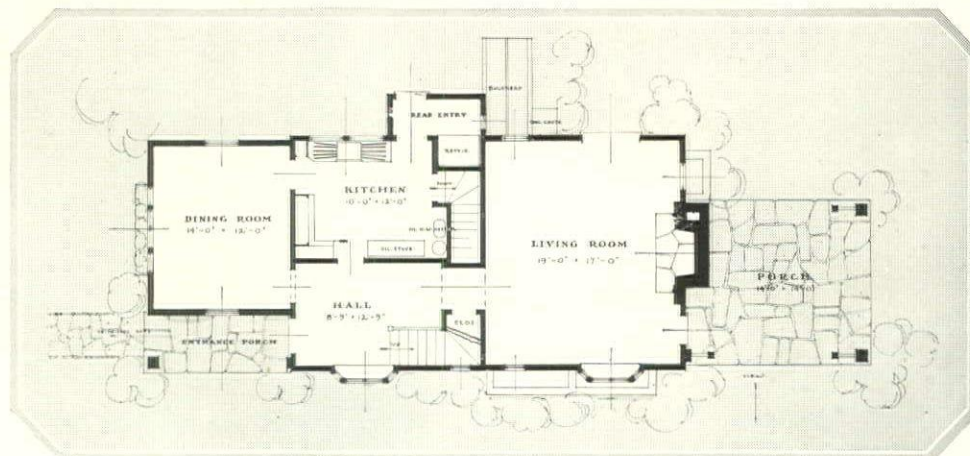


Buff colored stucco surfaces the lower story on the elevation which overlooks a broad lawn. White clapboards cover the second story. Note the bay windows. One is in the hall and the other in the living room. Melvin Pratt Spalding, architect

Above is shown the rear elevation of the residence of Harry A. Groesbeck, Jr., at Chappaqua, N. Y. The overhanging second story such as employed here is an architectural feature which was brought here from England by the early colonists

A SEMI-COLONIAL RESIDENCE AT CHAPPAQUA NEW YORK

Below is the first floor plan of Mr. Groesbeck's house. The entrance is gained by means of a porch alongside the dining room. From the living room a French door opens upon the living porch. The second floor has three bedrooms and baths



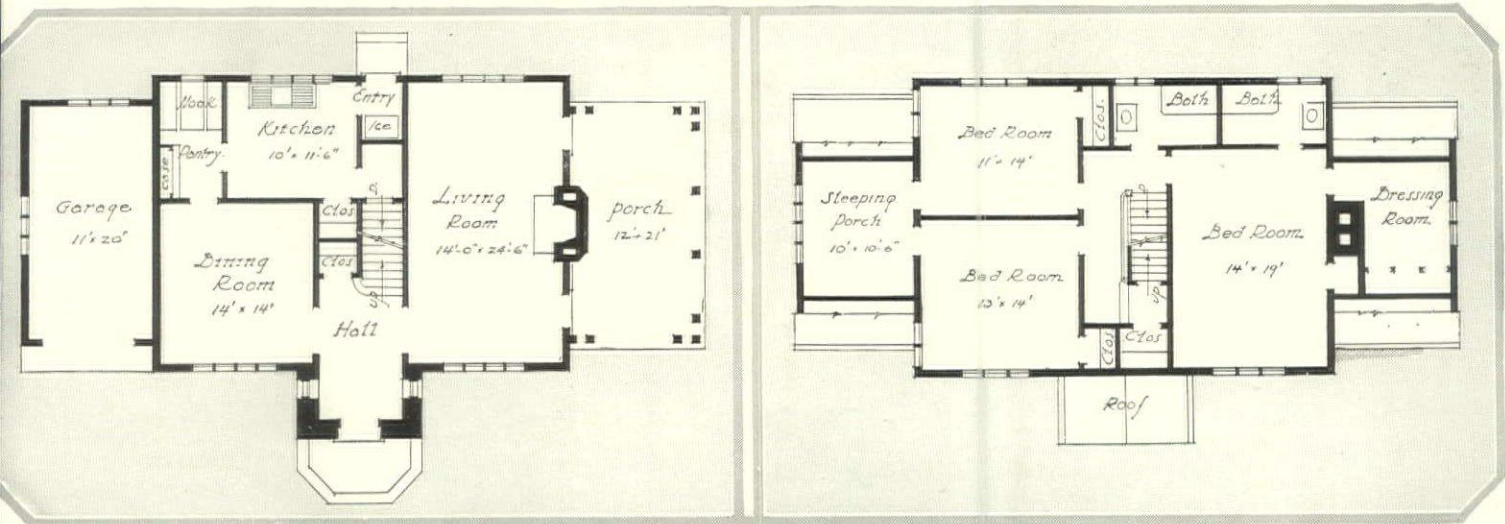


Clark

THE VALUE OF CONTRASTS

Just as the white stucco walls of this house make an interesting contrast with the woody background, so do the dark greens and purples of the roof slates stand out pleasantly against the sky. The residence of Henry Eckhart at Sherbrooke Park, Scarsdale, N. Y. Eugene J. Lang, architect

In addition to the floors shown below, Mr. Eckhart's house contains a third story made up of two bedrooms, each lighted by a side window, and a large dormer window facing to the rear. Space above the porch is utilized for a dressing room and over the garage is a sleeping porch

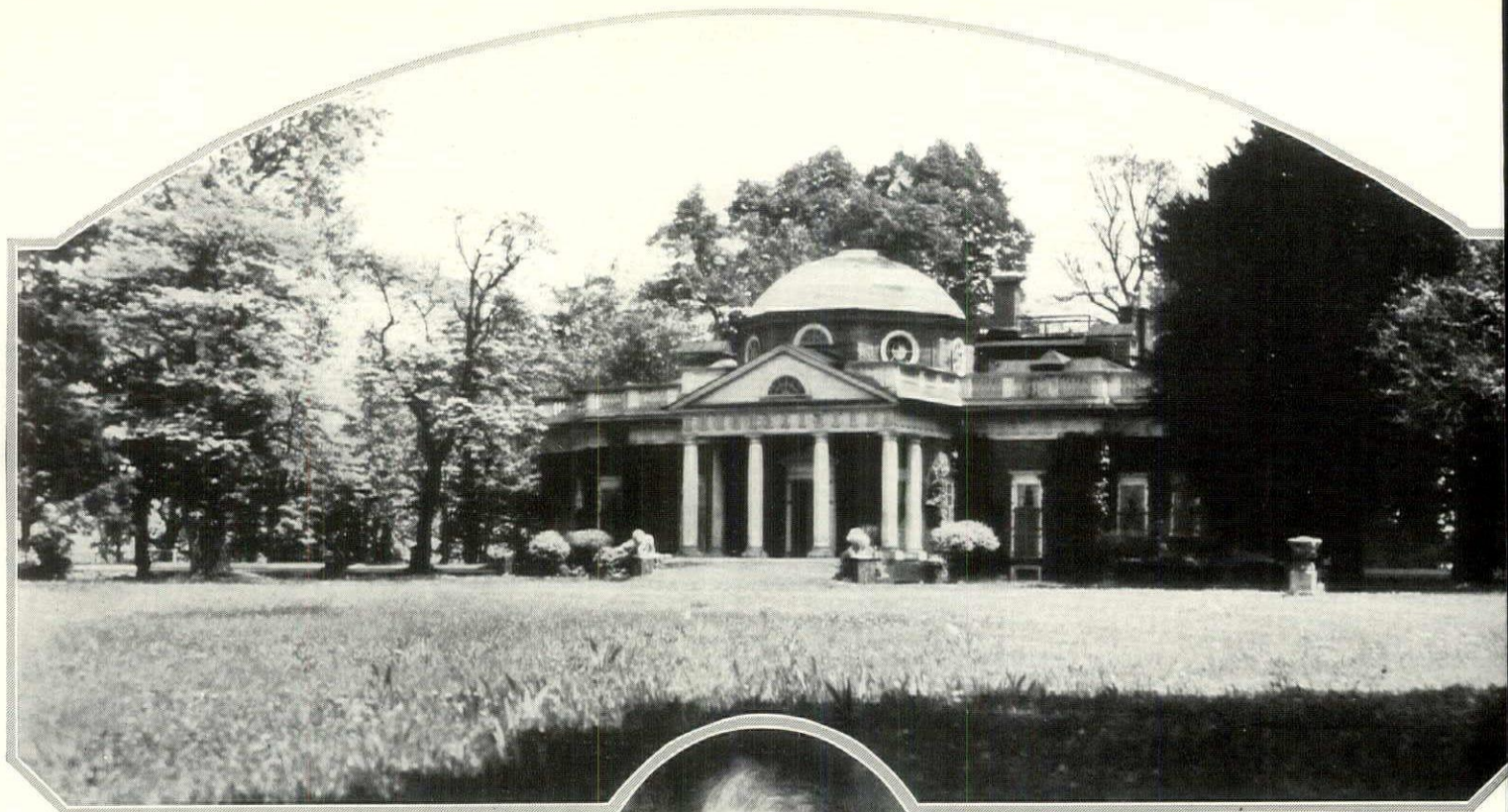




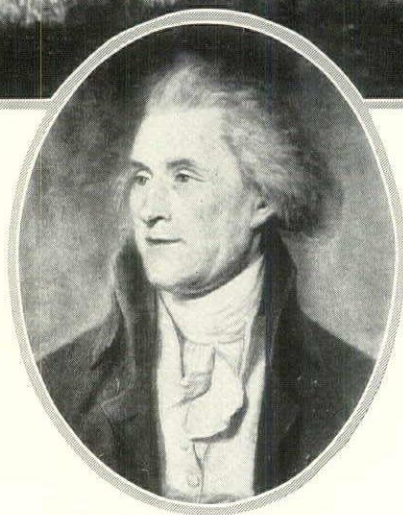
The walls are constructed of a native stone laid up after the fashion of many Colonial houses. Delicately fashioned details add grace to the exterior. Dwight James Baum, architect

Incorporated into the design of this house are characteristics found on Colonial residences in Bergen County, New Jersey, together with some ideas taken from old Pennsylvania stone houses

A COLONIAL TYPE HOUSE
SET AMONG THE CANADIAN HILLS



Monticello, Thomas Jefferson's Virginia home, and the University buildings at Charlottesville, stand out as the most important designs made by this Presidential architect



Although the great leader of democratic ideas of his time, Jefferson was an aristocrat and a Roman of the Romans when it came to architecture and designing buildings

JEFFERSON AND HIS FELLOW ARCHITECTS

*Under These Leaders the Federal Era Built Houses of
Strict Classical Design*

RICHARD H. PRATT

ARCHITECTURE will probably never again be the passionate pursuit of a President. Times have changed. A taste for the fine arts (not to mention a tendency to indulge in them), so far from serving as a qualification for the White House, would, in all likelihood, be looked upon with frank suspicion. We no longer distrust the candidate who wears silk hose, but we might have our doubts about him if he were to talk glibly of Inigo Jones, architraves, entablatures; if he were to speak with intelligent enthusiasm of the splendid work done by Mr. Charles A. Platt.

But there was a time in the history of the Republic when a knowledge of architecture was not a strange ingredient to

discover in the makeup of a statesman; and that time might very well be called the Jeffersonian period. For its principal figure as well as its greatest architectural stimulant was Jefferson himself.

The period began about the time Cornwallis, at Yorktown, with all the grace of his fine military manner, gave up his sword to our brave General. It was then that England surrendered, or at any rate ceased for a while to exert so utterly, that influence which had given to our Colonial houses their familiar character. Until the moment of our independence had in fact arrived the houses of the Colonies, for all their distinctive adolescent charm, were the manifestation of an intense mother

fixation. All our modes and manners of building were but derivations of the styles and traditions among which, so to speak, the Colonists had been reared, and to which they had looked for guidance. The only reasons why our dwellings did not resemble more closely their ancestors and contemporaries in England were that building conditions here differed ever so widely from those in the old country, and that architectural talent in the more sophisticated grades was at a premium.

Our declaration of independence in architecture did not result, however, in any great display of originality. It simply was the means of transferring our allegiance for the moment from England to Rome.

Nor did it do this all of a sudden. Old ties were difficult to break. Young Republicans, while they did so with diminishing ardor, continued to build fairly much in the fashions to which they were accustomed. The change from one year to the next may have been imperceptible, but there could be no denying the transformation which occurred between the time of the Yorktown ceremony, or thereabouts, and the turn of the century. Where houses had been built before the Revolution with a general effect of gracefulness and lightness, with doorways, moldings and mantles all somehow delicate, yet sturdy and vigorous in design, there were being built by 1800 houses of a quite different cast of countenance. Dignity, even a certain austerity, had crept into the new façades, and all the details were now heavily touched with a kind of well-attentioned Classicism.

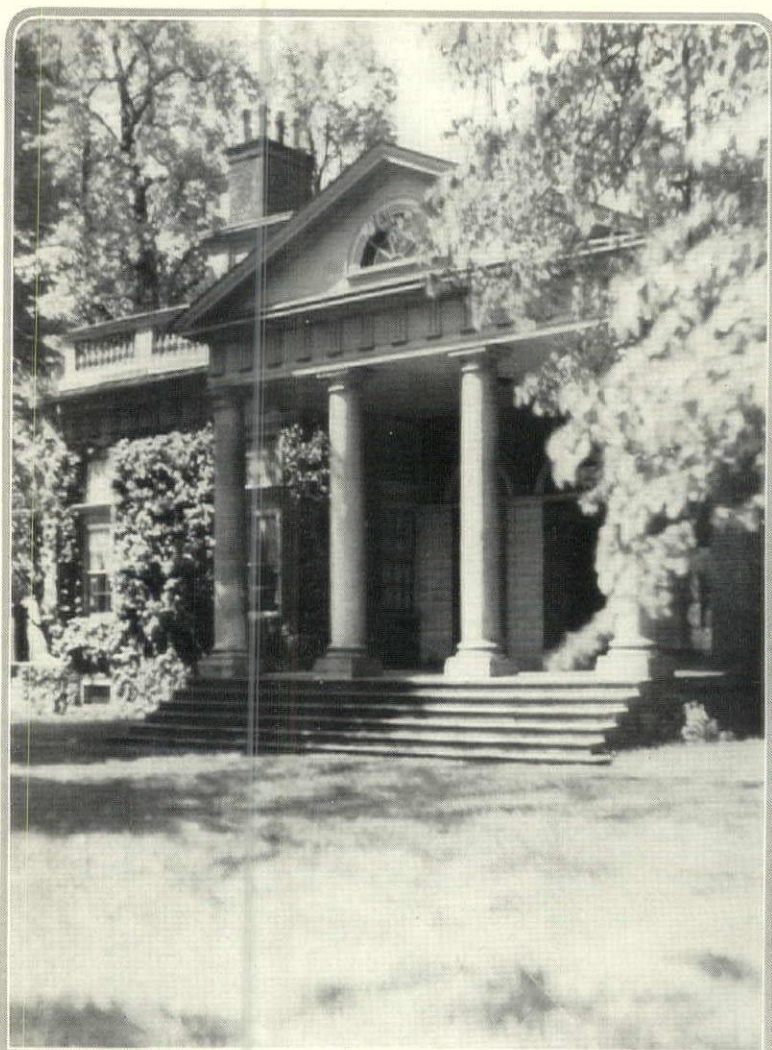
Perhaps this is all very dry and dusty to the reader. In many ways architecture in the abstract must seem to nearly everybody the most impersonal of all the arts; the furthest removed from the actual caress of the artist involved. At any rate, in this particular situation, in this progression from one style to another under the stress of a great change in a national attitude, there seem to be at play all the vagaries often found in human nature.

The achieving of our independence did make us rather self-conscious. Here we were at last, a nation among all the nations of the world—the youngest, yet with a destiny already acknowledged, by reason of our size and vast resources, our spirit and enterprise, as one of tremendous, incomparable possibilities. And while our architecture at the moment was far from being the thing uppermost in our minds, it was inevitable that it should automatically show the effects of our reaction to the new state of affairs. For architecture does indelibly record, over any period of time, the whims and fancies, the strengths and weaknesses of the people who made it. And so it is that we can see in the turn our houses took from the graceful colloquialism of Colonial work to the rather crude classicism of the early 1800's, the same spirit which moved our Revolutionary patriots to organize the Society of the Cincinnati and identify themselves with the immortal heroes of the Roman Republic.

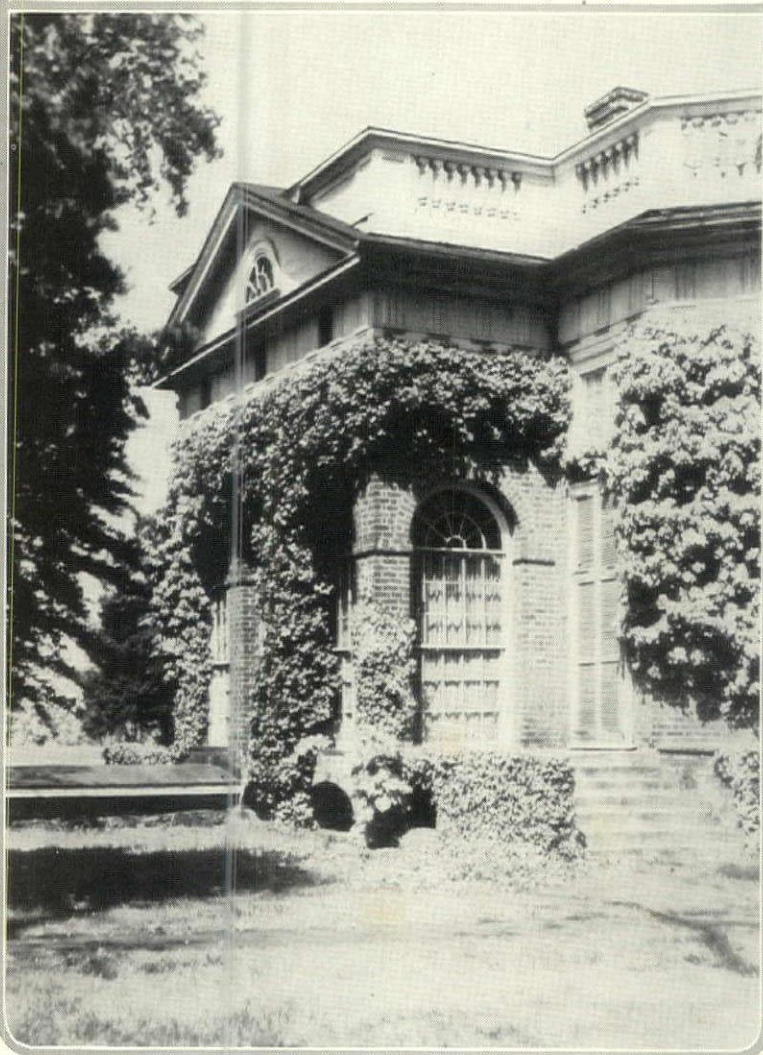
We took ourselves very seriously, indeed. We began to banish, as "fripperies", all the lovely mannerisms with which Wren had invested the English Renaissance and by means of which we had given our Colonial houses their unforgettable charm. And with this renunciation we began to accept as significant and important, as something very much in keeping with our new position, the very dogmas of architecture—the Orders. These were the fundamentals of the art, and it was fitting that we should

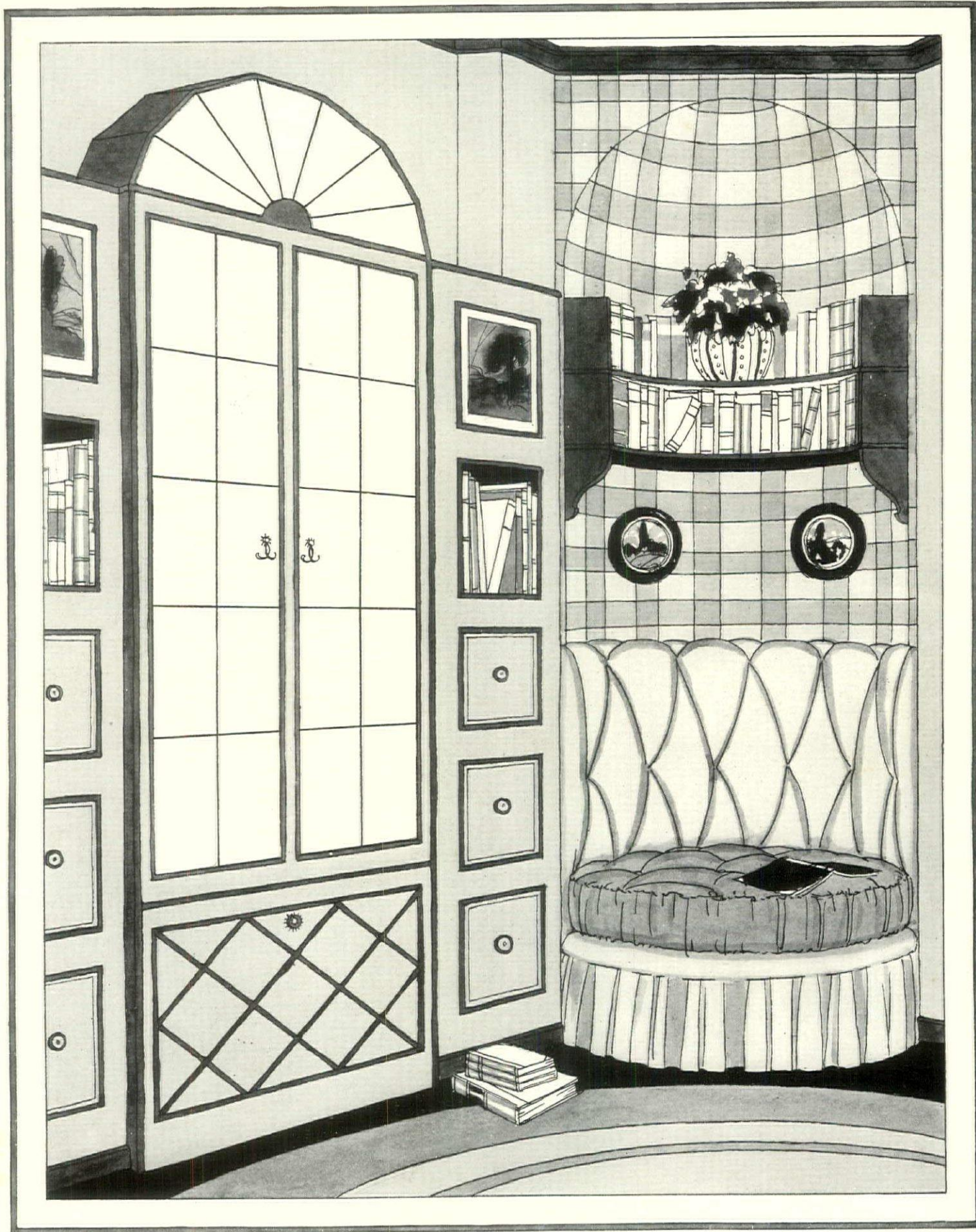
(Continued on page 126)

The portico at Monticello is frankly classical in its inspiration. The pediment is supported by four Doric columns which make a wide entrance porch to the house



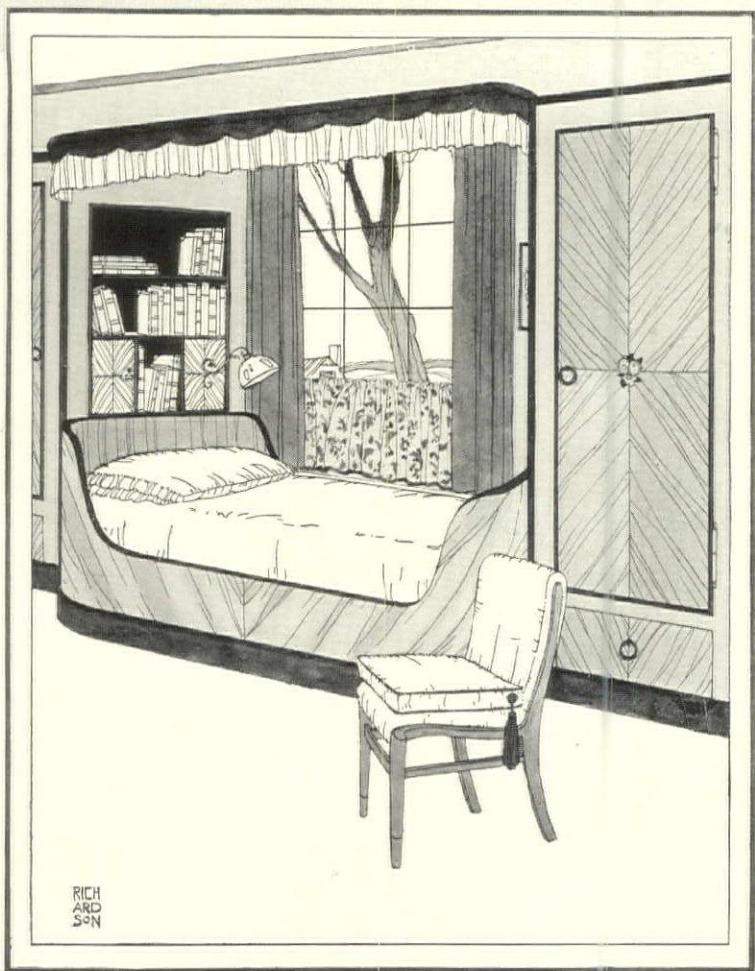
In every detail Jefferson showed his devotion to classical ideas. Note the balustrade, the rich frieze course below the cornice and the symmetrical placing of architectural details





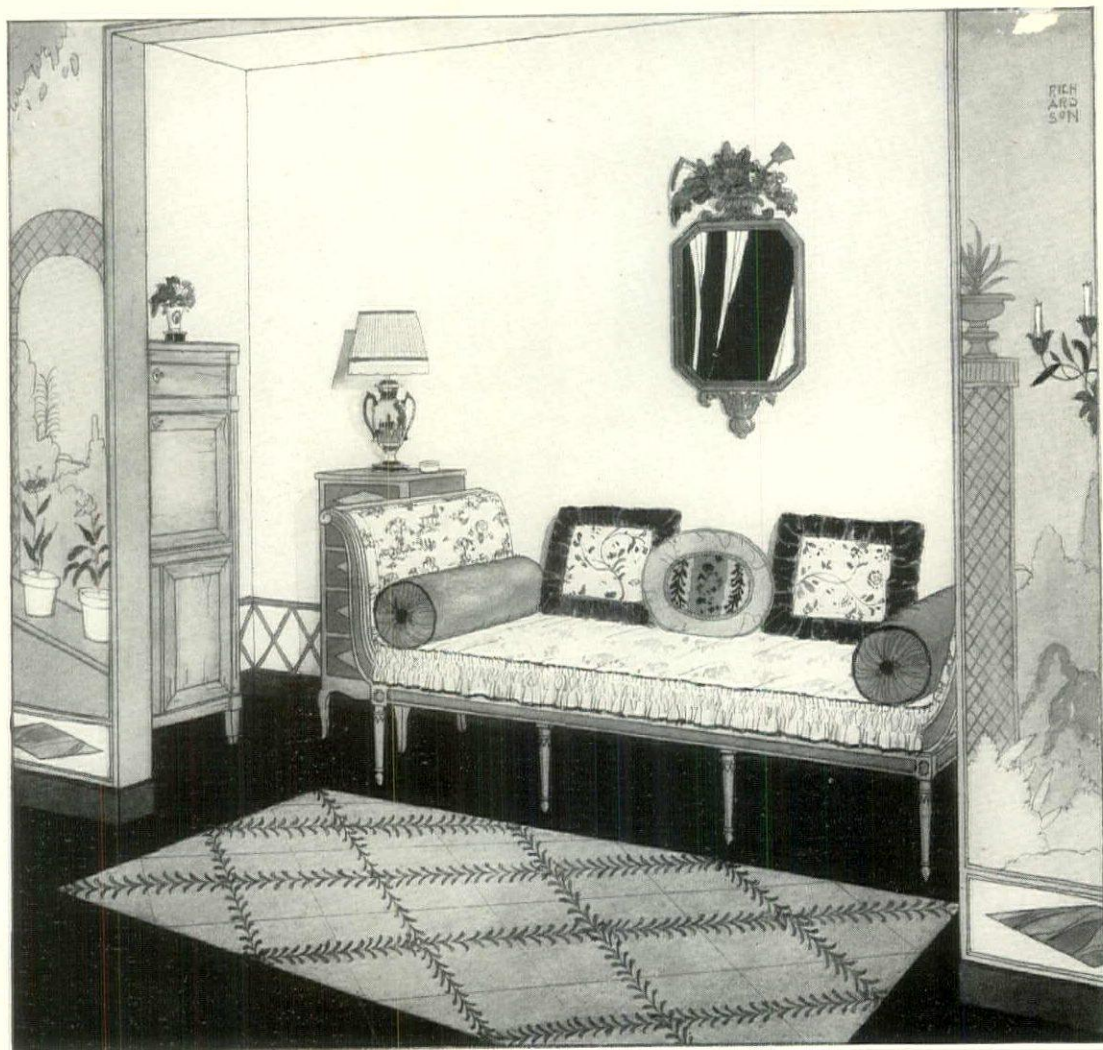
WAYS OF CONSERVING SPACE

The sketch above shows an interesting corner treatment for a small apartment in which space saving is the main problem. A cupboard designed in a Palladian motif is built out from the wall. The wings give bookshelves and drawer space. An adjacent curved niche is fitted with bookshelves and an overstuffed seat.



The photograph above reveals an unusually effective handling of a long wall space between recessed bookshelves. The curved lines of this space form a shallow niche which is fitted with a built-in sofa. Above this, against a gold background, hangs a Chinese painting. The home of Alexander Koch, Darmstadt, Germany

At the right is a sketch which offers a practical suggestion for a long, narrow bedroom. Here the space formed by the deeply recessed window is filled by a built-in bed designed along modernist lines. On either side are built-in closets, while the wall space above the headboard of the bed is used for bookshelves



While meeting all the requirements of comfort, the furnishings of this living room alcove give no suggestion of a bedroom. The day bed, small commode and interesting French desk are living room pieces

THE BEDROOM IN MASQUERADE

The Purpose of the Bedroom Alcove Should be Disguised by Means of Furniture Suggestive of a Living Room

BEATRIX BUEL SMITH

AS the desire for a more simplified way of living has resulted in many people leaving houses to live in folding bed apartments, the question arises of how to furnish these miniature dwellings so as to maintain the tradition of the vanishing home. Especially is the problem a perplexing one in the type of remodeled apartment that was originally a private house, where the hall bedroom is in intimate association with the living room. To increase the size of the living room, the connecting doorway is frequently removed, thereby creating an addition or alcove to the larger room. How to decorate this space so as to appear part of the living room, while retaining the various pieces necessary to a comfortable bedroom, is the purpose of this article.

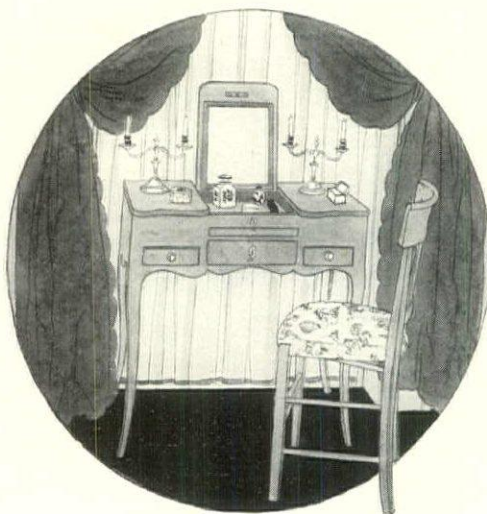
Makers of furniture have come to recognize the necessity of compression in a large city, and accordingly are producing small furniture for use in the smaller

rooms springing up everywhere. At the same time antique dealers and decorators are offering many choice pieces in suitably small sizes. Exquisite furniture designed

for the small room survives for us from the Tudor and William and Mary periods, as well as from the 18th Century era in both France and England. Many of these pieces are admirably suited to our present day needs and combine charmingly with modern reproductions and adaptations.

In many remodeled apartments the despised alcove, the nightmare by day, has achieved its transformation along with the rest of life. The box couch, more or less unsuccessfully draped, smothered in pillows, lumpy on the ends and with a hole in the middle, no longer forms the necessary sleeping adjunct. It has been replaced by the day bed, a piece of furniture combining

(Continued on page 116)



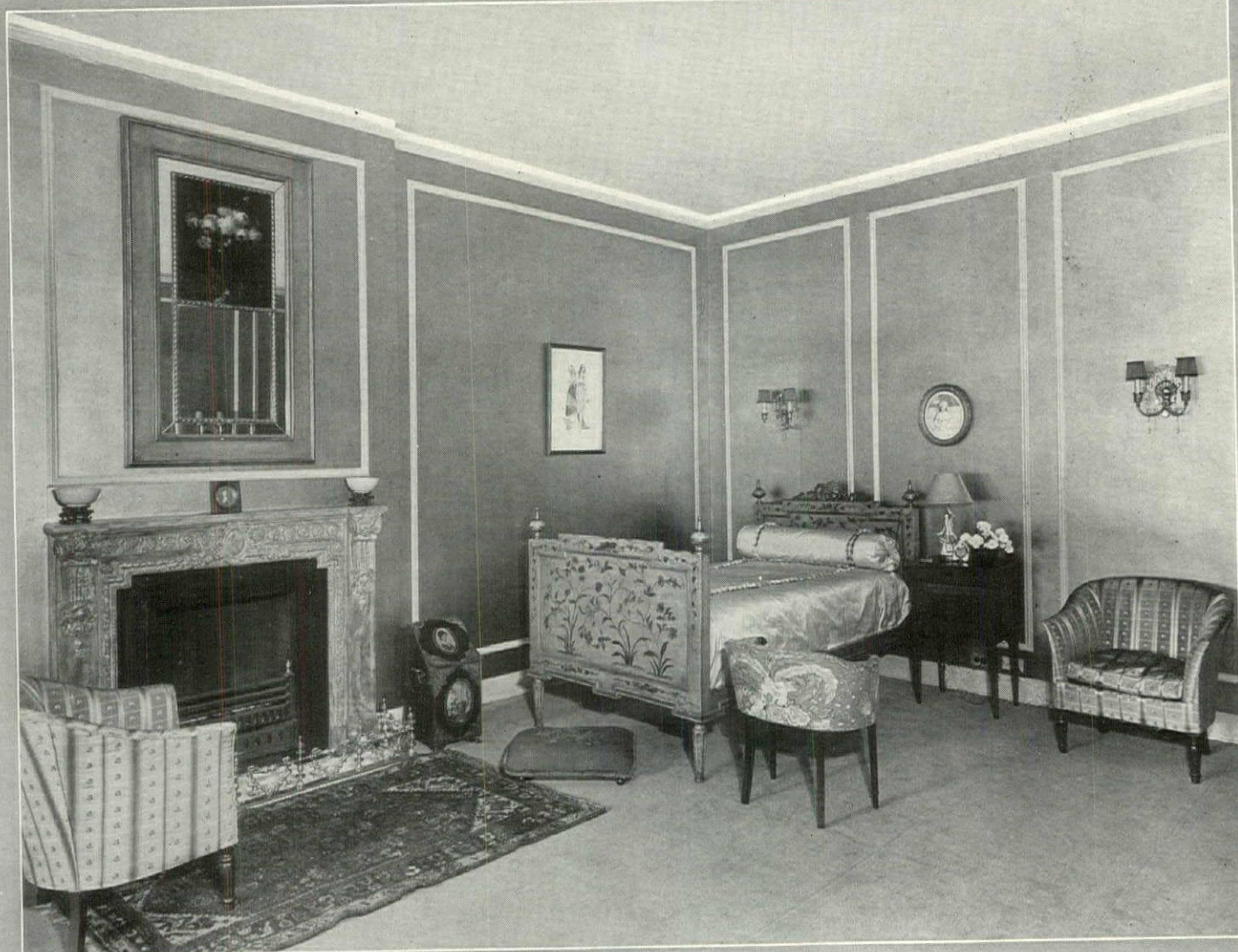
A small French dressing table of the type sketched at the left might be placed in the window. All the French furniture shown on this page is from Old France, Inc.

A LITTLE PORTFOLIO OF BEDROOMS



Here a dignified
well as restful
fect is desired, no
urniture is more
atisfactory than the
urdy oak pieces of
7th Century Eng-
and. This distin-
ished man's bed-
om in the residence
f Myron A. Wick,
leveland, Ohio, is
urnished in this
vigorously style

Colorful curtains of
brown India print
patterned in red,
yellow and blue, an
overstuffed chair
done in old red and
yellow chintz, and
a bedspread of dull
red basket weave ma-
terial are effective
color notes against
brownish tan walls.
Mrs. Kenneth Tor-
rance, decorator



Duryea

(Above). A delightful use of color distinguishes this bedroom in the Chicago residence of Mrs. C. M. Kittle. Gold tea chest paper accented by moldings in old blue covers the walls. The painted bed is salmon pink with decorations in blue and green. Miss Gheen, Inc., Chicago, decorators



Bewell

Furnished in the manner of early America, this picturesque bedroom in the Long Island residence of Mrs. Robert C. Winmill is notable chiefly for the beauty of its pine paneling. The furniture is antique maple. William Lawrence Bottomley was the architect, and Thedlow, Inc., the decorators



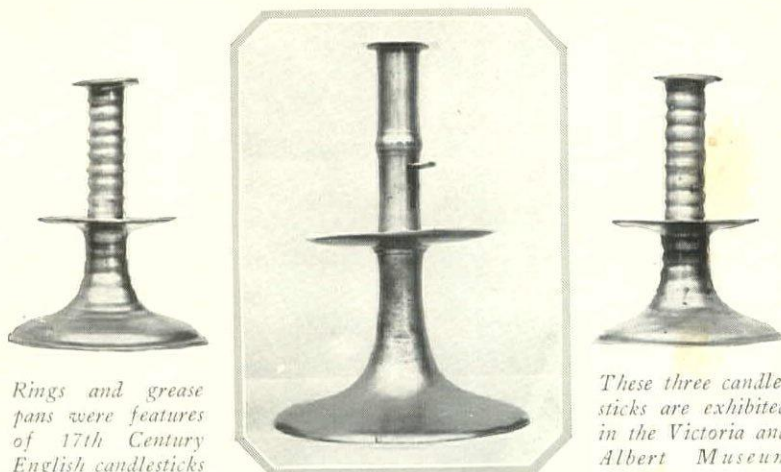
Richards-Frear

As a contrast to the beautiful 17th. Century Italian bed painted light blue with decorations in dark blue and gold, the background in the bedroom above was finished in a yellowish pink tone. The bedspread is of taffeta in blue and pink. Diane Tate and Marian Hall were the decorators

An old fashioned paper designed in colorful garden flowers on a soft gray ground makes an engaging background for the maple and chintz covered furniture in a country house guest room in the home of Mrs. Paul Plunkett, Port Chester, N. Y. Mrs. Buel and Albert Bartlett, decorators



Harting



Rings and grease pans were features of 17th Century English candlesticks

These three candlesticks are exhibited in the Victoria and Albert Museum

LIGHTING FIXTURES OF EARLY ENGLAND

The Various Influences Shown In the Designs Made

Previous to the 17th Century

MR. and MRS. G. GLEN GOULD

FIFTEEN centuries must be accounted for between the nights when Rome's Governor burned beautiful Roman lamps in his villa in Britain, and that time when Roman influence returned in the art of the Renaissance and was heartily welcomed by the rich and popular English "King Hal" (1509). So little remains of lighting fixtures made in England before the 17th Century, however, that the few outstanding examples, like the 12th Century Gloucester candlestick, are the only evidence of what must have been. The Anglo-Saxons were famous metal workers, so famous that they even traveled to Rome and

This is the eighth of a series of articles on period lighting fixtures appearing in House & Garden. A list of those previously published will be found at the end of the article. The next will appear in the September issue. It will consider 17th Century English Fixtures

made their decorative lamps in the Imperial City itself. At the time of their conquest by the Normans (1066) they had more gold and silver than France. But the Norman plundering about finished what the Danes had left, and England cast what remained into her own 16th Century melting pot for war; so that the desolations of time are not alone accountable for the dearth of early English lighting fixtures.

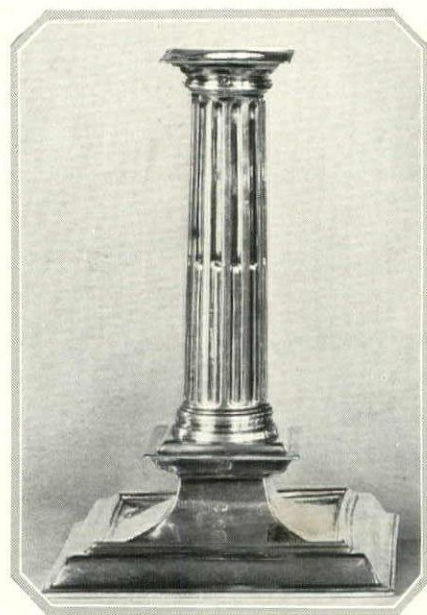
During the fifteen centuries preceding the Renaissance, candles of wax and tallow, torches, rushes, and oil lamps gave feeble light to castle and cottage. Their fixtures were decorated in the styles of the suc-



The silver-gilt original of this candlestick was made in 1663-4. It is elaborately decorated with repoussé ornaments. Victoria and Albert Museum



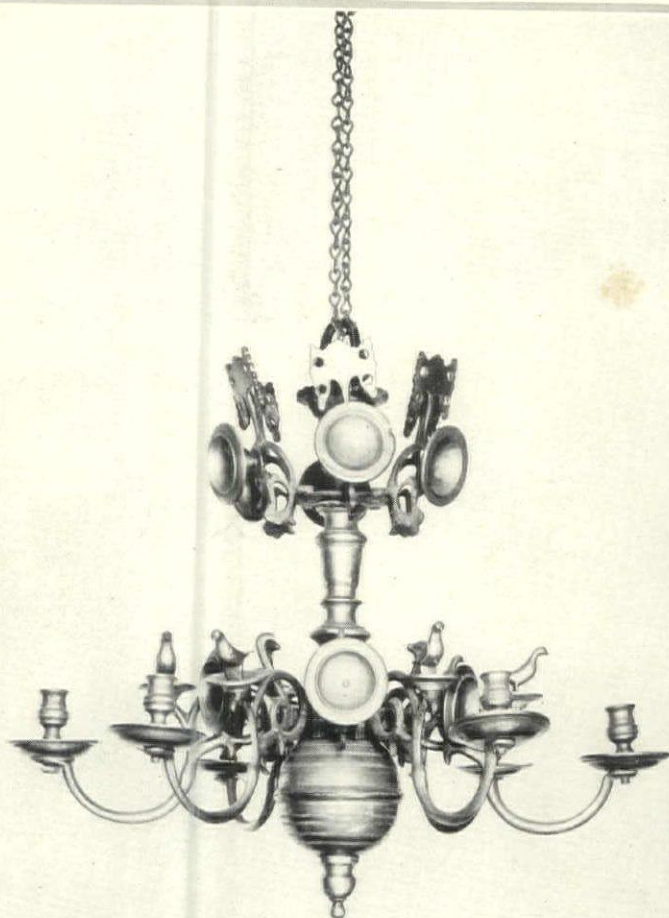
The famous Gloucester Candlestick is of bell-metal, and dates from the 12th Century



A silver column candlestick with square dished foot, bearing the London hall-mark of 1682-3. The Victoria and Albert Museum



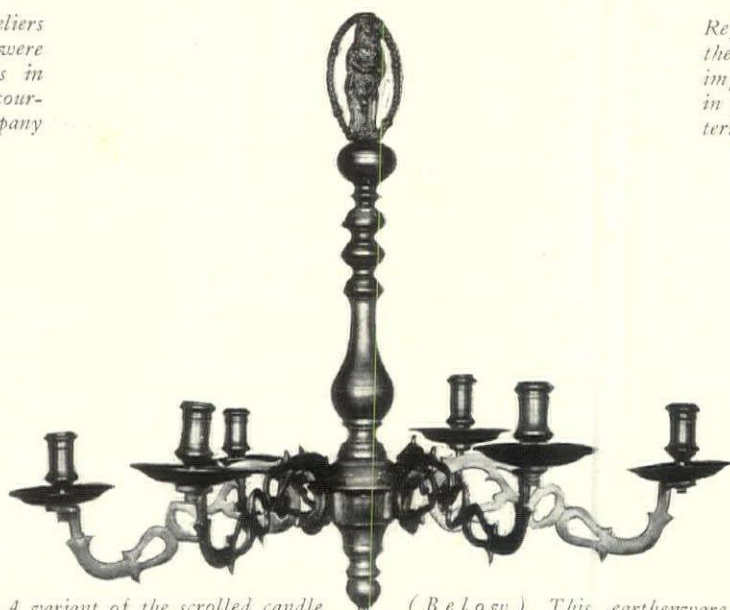
England used many brass chandeliers of the type shown above. They were imported from the Netherlands in the 17th Century. Shown by courtesy of P. W. French & Company



Reflectors were occasionally used in the manner here illustrated on the imported brass chandeliers so much in vogue in 17th Century English interiors. P. W. French & Company

ssive periods: Anglo-Saxon—
gan and Christian (1st to 11th
enturies), French or Norman
omanesque (1066), Gothic
(1189), and Renaissance (1509).
While the styles of the earlier
decorative periods may seem to
ve had little influence on later
xtures, still they contributed to
at trend which made the later
yles differ from those on the
ontinent, though inspired by
em. The Renaissance invasion
f foreign artists and craftsmen
ade slow headway notwith-
standing Henry VIII's generous
tronage. The masses, just com-
g out of their Medieval submergence,
elded their beloved Gothic style with
aracteristic insular slowness.

Copper and bronze were valued metals
ring the Anglo-Saxon period. Fixtures
the finer sort were of copper, bronze,
ver, silver-gilt, doubtless with *champlevé*
amel known from the pre-Roman Celtic
riod, of carved bone and possibly ivory.
and candlesticks, used since Roman days,
d prickets or sockets. Chandeliers hung
churches and castles. Lamps of Roman
pe, with wick spout or nozzle, had
andles or were hung. The primitive open



A variant of the scrolled candle branches is shown in this 17th Century brass chandelier with baluster stem. P. W. French

(Below) This earthenware candlestick, dated 1649, has the novel addition of many handles. Victoria and Albert Museum



oil pan, single or double, with
a bent corner for the wick, simi-
lar to the French *candile*, the
Scotch *cruzie*, and the American
Betty and Phoebe lamps, was the
common type for humble use un-
til the 17th Century. It could
hang or stand, and might have an
adjustable ratchet to raise or
lower the lamp. This lamp was
usually constructed of iron.

Seventh Century metal-work
combined copper and silver most
decoratively. Metal bowls char-
acteristically ornamented with
enameled medallions served as
lamps—"Saxon-dishes." Anglo-
Saxon metal-workers in Rome in the 8th
and 9th Centuries were making these
gabatae—lamps—of copper and silver hung
on chains and ornamented with inlay and
jewels in foliage and animal patterns with
medallions, adding that divergent motif
which later returned to England by way of
Ireland. Foliage decoration prevailed from
the 11th to the 13th Centuries but 11th
Century figure work was preëminent, and
today wins praise for its vigor, delicacy,
originality, fancy, and technique. If the
carved bone candlesticks given to Exeter
(Continued on page 118)

FURNITURE OF THE FEDERAL ERA

Our Cabinet-Makers Found Inspiration for Bedsteads and Desks

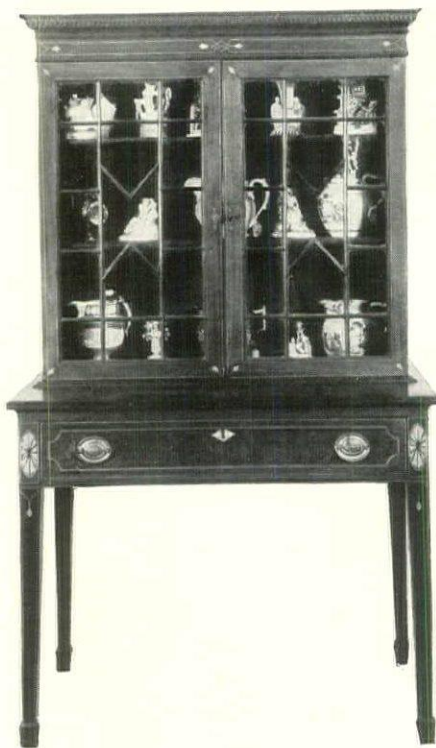
In the Designs of Hepplewhite and Sheraton

EDWARD STRATTON HOLLOWAY

IT will have been seen from the furniture illustrated in the last article that London still remained the seat of fashion for America; that the new styles were quite as British as the old! For eight long years we had been engaged in a struggle with Great Britain and the end was not yet; for the "right of search" of our vessels for absconding British seamen and other subjects was insisted upon, with its many abuses, causing a growing sense of wrong that by 1812 became intolerable and resulted in a second war with England.

Notwithstanding these events and the development here of the national and social consciousness appropriate to an independent and complete organization, English influence retained its power. Our newspapers of these years give large space to British news—the movements of the King, court affairs, and even the debates in Parliament, as well as social intelligence. There were announcements of goods just received from England, and occasionally the advertisement of some artisan newly arrived on our shores, with, of course, the latest styles in vogue in London. And so we kept abreast with the times. Notwithstanding our separation, England was still regarded as the "home country".

If, superficially, this seems strange, do we not find the case of England herself far more so? For centuries, Britain and France had been traditional enemies, yet—and especially from the accession of Charles II—the influence of French style upon England was enormous, and never more so than when Great Britain with Continental aid was doing her utmost to crush the power of Napoleon the First. In our case it is to be remembered that we were of British blood and were imbued with British thought and habit; and, though we were rapidly developing American characteristics, traditional im-



A Hepplewhite inlaid china closet in light mahogany, a type of design that inspired American cabinet-makers. Courtesy of Charles Woolsey Lyon, Inc.



Northend

This is the fourth of a series of articles on furniture appearing in House & Garden. Others were April, May and June

pulses are exceedingly difficult to escape.

But by the side of these inherited tendencies we find the French influence, late to become so dominant in the enthusiasm over Lafayette's visit in 1824 and 1825. It was now already strong, but doubled in its effect upon our people. It is an absorbing story; would that there were adequate room for it here.

Many illustrious French names are among those of the exiles to this country from the days of the Huguenots till well on into the 19th Century. These first *émigrés* soon assimilated themselves into our American life. In 1792 came the refugees from the revolution in St. Domingo then those fleeing from that in France, and finally many of the Revolutionary party itself, after the restoration of order. To the South, Baltimore, New York, and especially Philadelphia, they came in numbers. Catholics and Free-thinkers alike—most of them adaptable, genial and cheerful in surmounting their misfortunes, a few lofty, critical and troubling. In Philadelphia they were welcomed by Mrs. Bingham and by the influential Philosophical Society, of which a number became valued members. Many Philadelphians were imbued with

the Gallic craze and took on French manners and ways of thinking. On the other hand the cynical lack of principle of Talleyrand (whom Washington refused to receive), the activities of Citizen Genet, the cold yet peevish criticism of Volney, and the like, had their contrary effect, so that the latter on reëmbarking in 1798 speaks of the "epidemic animosity against the French." It was much more likely sporadic, and directed solely against those who had made themselves unwelcome.

One phase of the matter is distinctly curious. We already know of the lavish scale of living in Philadelphia; we know, too, the political affili-

A Sheraton mahogany and maple desk and tripod table with interesting paw feet. Note the tambour fronts of this fine desk



The tambour fronts—or sliding panels—were quickly adopted by American cabinet-makers. This, an unusually fine example of a tambour-front Sheraton secretary, was made in Massachusetts. Courtesy of Charles Woolsey Lyon, Inc.

ations of the men to be mentioned. But they were men of birth and used to the high life of Continental Europe, and it seems strange, while it is a confirmation of all records, that Volney should condemn the growing luxury in America, expecting it to draw down upon us incursions from the Algerian pirates, while Brissot de Warville inveighed against the "luxury and refinement of American cities as a decay of republican simplicity."

The effect upon our furniture and decoration of all this French influence was to appear in its fullness a few years later—and we shall realize, perhaps with some surprise, how much of it even then came by way of London!

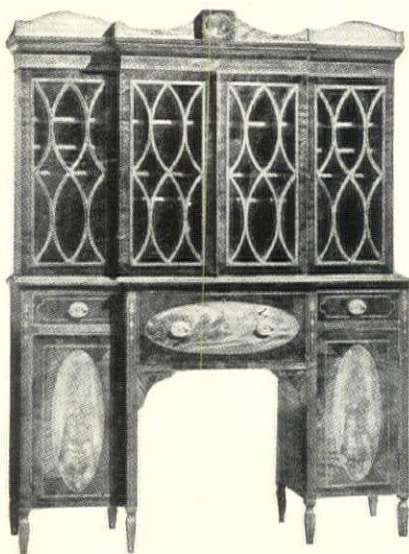
Meanwhile, the styles of Hepplewhite and Sheraton held the field. Two of the early advertisements are of special interest. The first is of January 8, 1785, in the *Pennsylvania Packet*, where among the articles advertised as being made and sold by Samuel

(Continued on page 108)



Whereas the Sheraton designs of wall-pieces were usually high, this secretary, from the shop of an old Philadelphia cabinet-maker, is most remarkable for its squat and low appearance. From the furniture collection of the author

(Below) From Portsmouth, N. H. comes this chest of drawers in mahogany and maple with long French feet. This type of chaste design seems to have conformed to the New England ideal of what good furniture should be



(Below) The better pieces found in the neighborhood of Philadelphia were either made in that city or in New Jersey towns. Such is this inlaid desk, from the collection of Howard Reifsnyder, a distinguished piece in every respect

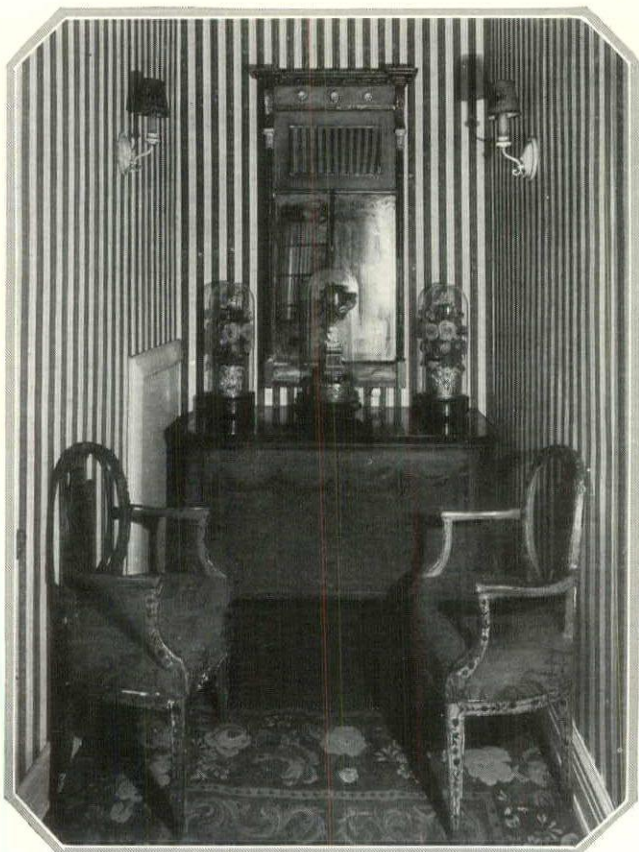


This Sheraton secretary, made by Nehemiah Adams, as its label attests, traveled from that old city to Cape Town, South Africa, where it was found. While the usual brass urns are missing, much of the original glass remains





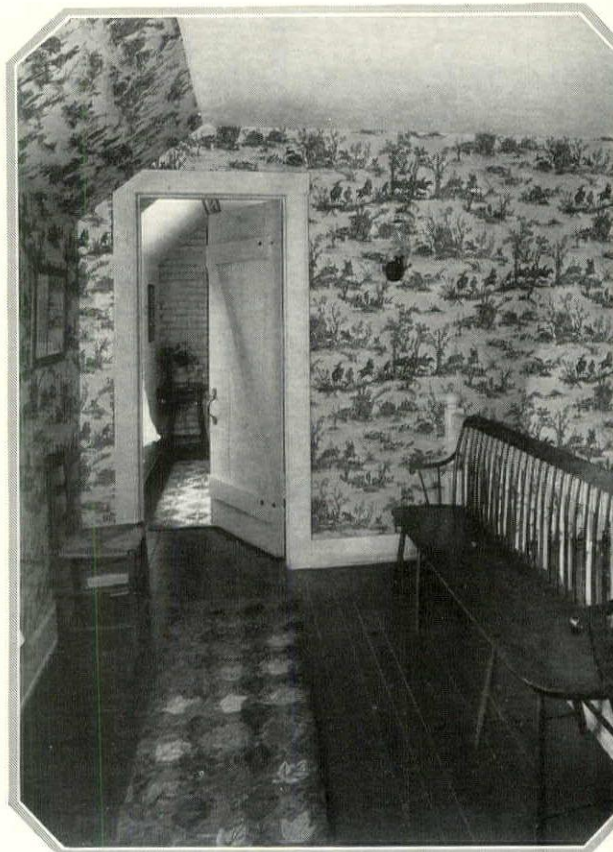
FURNISHING THE SMALLER HALLWAY SIX VARIED EXAMPLES



Three wall finishes give interest to the hall above. Blue paper on the stairway is a contrast to the plaster and paneling. Madeleine McCandless, decorator

(Left) A tiny foyer in the Chicago residence of Mrs. John Alden Carpenter is made distinctive by a green and white wall paper and old painted furniture

A hunting paper in mulberry and cream makes a background for old maple pieces in the upstairs hallway of a hunting lodge. Agnes Foster Wright, decorator





Gillies



Hewitt

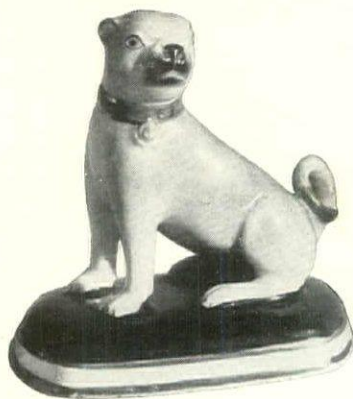
An inviting hallway in the residence of Carl W. Knobloch, Stamford, Conn., shows the use of wall paper above a dado. Butler & Provost, architects

In the small hallway shown at the left interest centers on the background—a hunting paper in greens and bright red. Mrs. Kenneth Torrance, decorator

A marble floor, walls of gray, doors and pilasters in sealing wax red, and a walnut and gilt console are features of this hall. Gertrude Newell, decorator



The pug was the favorite of the late Victorian era, having supplanted the Comforter, shown on the page opposite



THE STAFFORDSHIRE KENNEL

*A Phase of Mid-Victorian Pottery That Still Delights
and Interests Collectors of Ceramics*

ALBERT LEE

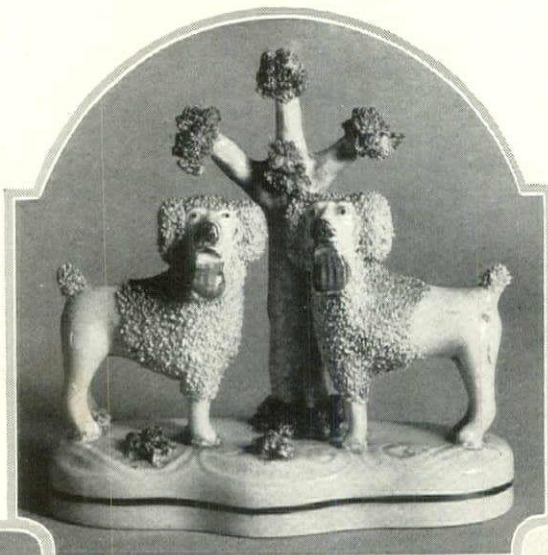
IN the early years of Queen Victoria's reign there was developed a large trade in what the potteries designated as "cottage ornaments,"—earthenware figures of national heroes, romantic characters of fiction, bucolic types, and animals in great variety. The early attempts of the Staffordshire modelers—excepting, of course, those of such genuine artists as Ralph Salt, Enoch Wood, and one or two others—were rather crude. But, with the growing demand for such decorative products, their quality improved; and although these cottage ornaments may never rank as works of ceramic art, they nevertheless possess a charm, a virility, and personality which gained for them then, and still holds for them now, a place in the affections of all who have a fondness for vigor, simplicity and sincerity. These statuettes and figures were called cottage ornaments because, usually sold at the fairs, they were distributed throughout the

rural communities and their popularity was such that in the mid-Victorian era there was scarcely a cottage chimney-piece in all of England ungraced by a shepherd and shepherdess, a sailor and his lass, or other brightly colored earthenware groups, animals or figures. These ornaments were usually made in pairs, that they might stand

stiffly at either end of the mantle shelf upon either corner of the highboy.

Among the animals, dogs were by far the most popular, as might well be expected in a country where practically every man owns a dog. There are few breeds that were not modeled by the Staffordshire potter, but the greatest demand appears to have been for spaniels, with whippets and poodles next in order of popularity.

It is a little difficult today to appreciate the enthusiasm which seems to have welcomed the earthenware spaniel in that mid-Victorian period; for traveling through England now it is most unusual to see even one dog of that breed—and certainly none with the gentle, almost inane expression and stony stare of the conventional mantelpiece ornament. Yet such a vivid dog as that must actually have existed, else how could so many precise replicas of its characteristics have been made by the great number of different potteries

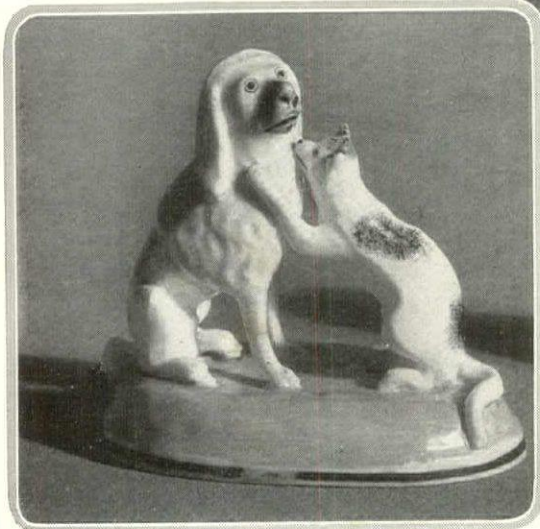


Hewitt

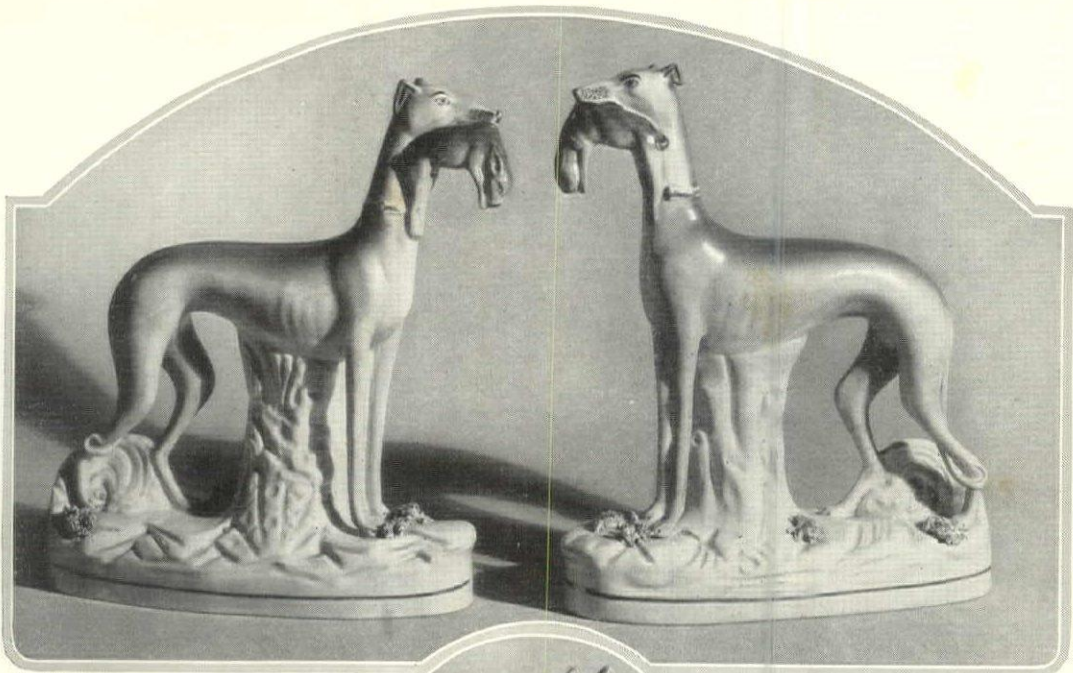
Poodles are frequently represented holding little baskets in their mouths—a trick to which most of these dogs were trained

Groups of a cat and a dog are quite unusual; figures of cats alone are in demand by collectors, as not many were made

This figure of a fawning hound is noteworthy for its anatomical accuracy, grace of action, and for its very excellent potting



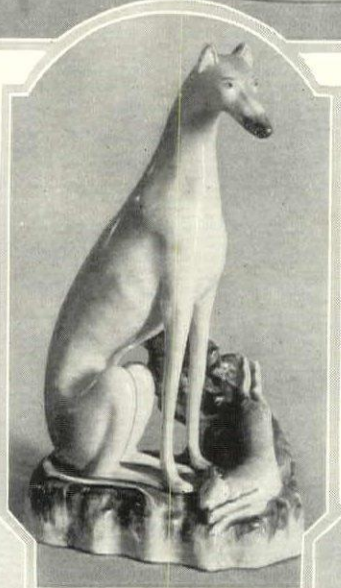
Whippets were, and still are, the great favorites among the sporting dogs in England. The potters usually colored them a peculiar salmon-orange and showed them holding a rabbit—rabbit-coursing being about the only reason for the existence of whippets



Hewitt

For these china dogs are always remarkably like, even to facial expression, with their large ears hanging down on each side of the face, curiously suggestive of the dear old ladies of the period with their pendent curls. Unquestionably, they must be correct representations of a dog bred very true to type at that time, but belonging to a breed which has been lost, for it corresponds to no kind of spaniel in England today.

An English china collector investigated this mystery not long ago and found the



solution in some colored engravings that appeared in an issue of "The Edinburgh Journal of Natural Sciences" published the year Queen Victoria ascended the throne. Here he came upon pictures of sixteen different types of English sporting dogs. He noted that in nearly ninety years the two dogs which had undergone the least change were the pointer and the setter, but the rest of the sixteen types had varied greatly or had become extinct. There was a picture
(Continued on page 114)



Merrill

Some of these whippet statuettes are actual portraits of famous Victorian racing dogs—their identities now lost to fame. These photographs are from specimens in the collections of Mrs. Margaret Thorne Smith and Albert Lee



The Comforter is the typical Victorian pet dog—now practically extinct—and hundreds of pairs like this were turned out by the Staffordshire potters



The Dalmatian hound, or coach dog, was another Victorian favorite; but the passing of the stagecoach will probably result in his extinction

Two very good specimens of Staffordshire dog figures, a setter and a fox-hound, both of which are still great favorites with English sportsmen



Bradley

The pictures on this page show the interesting transformation of an old kitchen into a charming livable room with pine paneled walls, bottle green carpeting and over curtains of crisp chintz in green and wood tones



The structural changes consisted in ripping out the closet on the left wall and moving the right wall flush with the fireplace. The window was recessed to allow for book shelves. Remodeling by Ruth Collins, decorator

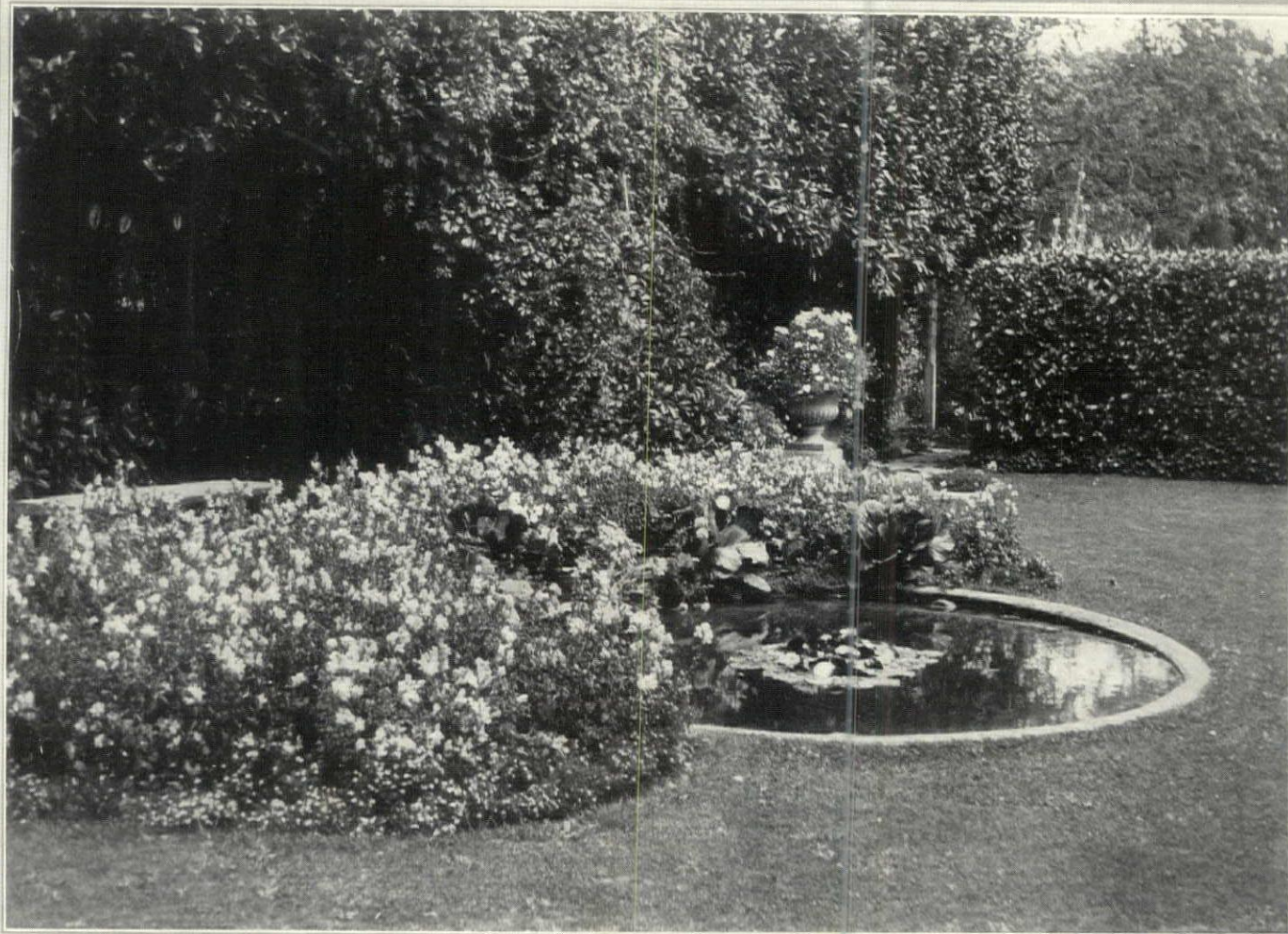
HERE IS A CINDERELLA ROOM

SOME
GARDENS IN
VICTORIA
B. C.



From the south door of Government House one steps out upon a natural rock terrace supplemented by additional irregular flagstones. Sedums and other low plants grow in the interstices

Senator Barnard's town garden holds a Waterlily pool partly surrounded by masses of pink Snapdragons. Here and there are gorgeous tuberous Begonias. A Cottonwood hides the house



FLOWER BEAUTY AND LUXURIANCE

The quiet of old England rather than the untamed reaches of the Pacific Coast seems reflected in Senator Barnard's garden. It is felt especially where dignified steps connect levels between masses of double salmon-pink Geranium, Verbena, Petunia, Ageratum, pink Larkspur and Ivy Geranium

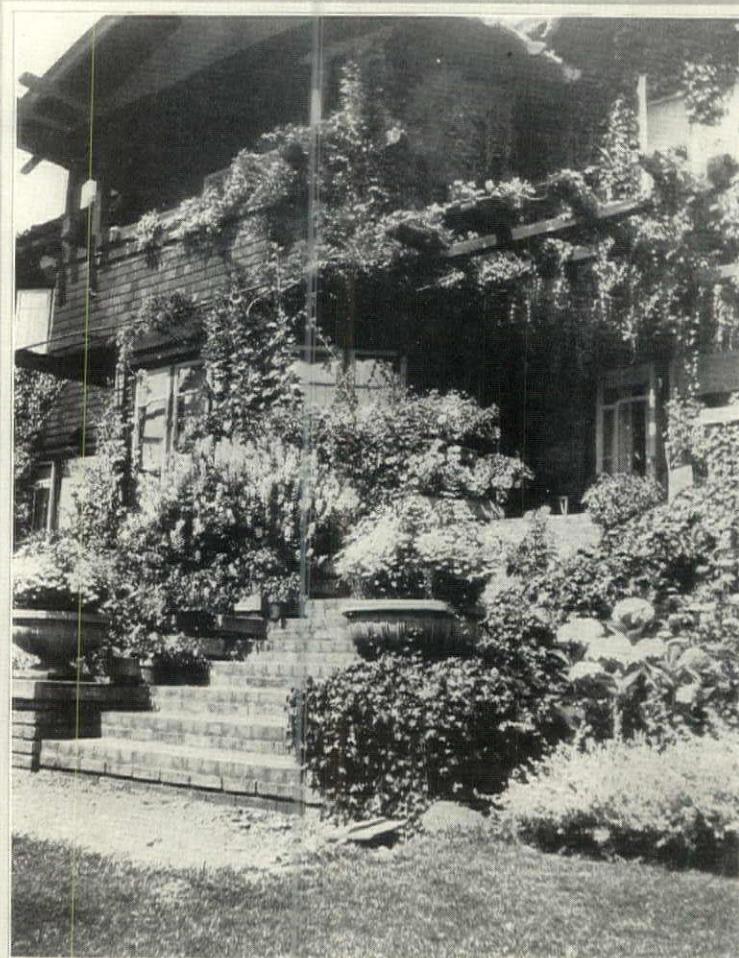


An irregular flagged walk extends through part of Mrs. C. F. Armstrong's garden. Thyme between the slabs and English Lavender as an edging provide a pleasant color and fragrance, supplemented by pink and mauve Larkspur and other tall flowers. A pedestal bath is an effective focal point

One landscaping advantage derived from a rocky situation is the opportunity for interesting paths. In David Spencer's garden this has been grasped successfully in planning the side entrance to the house. Salmon-pink Geraniums, Lobelia, dwarf Phlox and Nepeta are used about the path

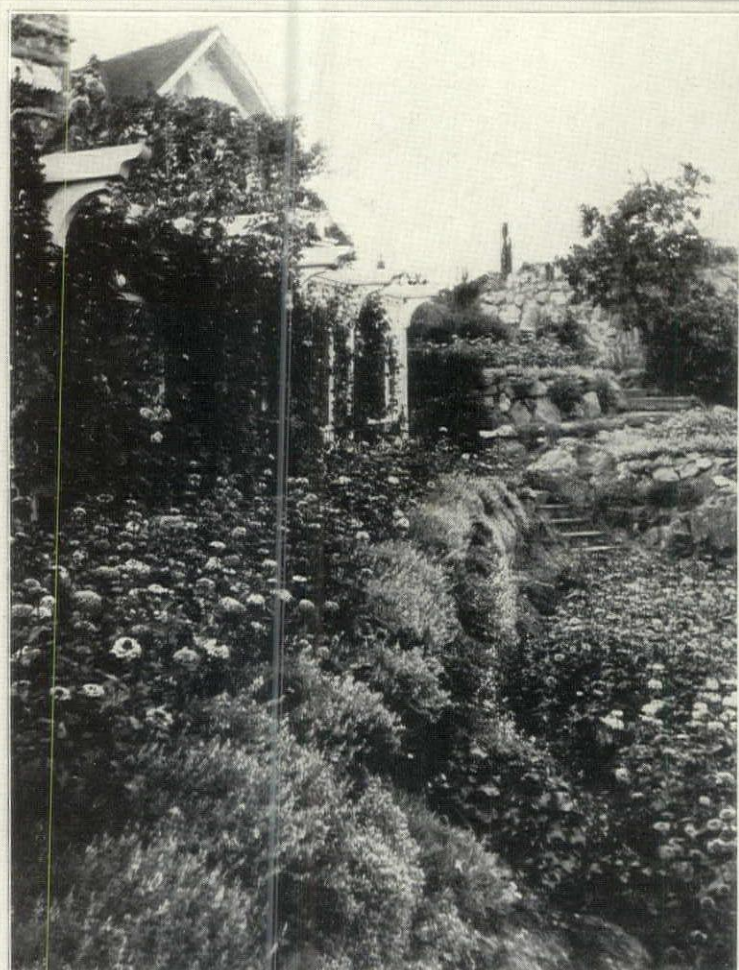
IN THE CANADIAN NORTHWEST

The chalet character of Mrs. Wilson's house offers exceptional opportunities for literally carrying the garden into the architecture. Red brick steps lead to the entrance between plantings of Nepeta, Zinnias, Fuchsias and Petunias. Urns of Daisies serve as newel posts; vines are everywhere



One of the details of Lady Barnard's garden in the outskirts of Victoria is a huge Japanese bowl of ochre-colored glazed pottery in which dwarf red Maples and little Pines are growing. Its center is occupied by a tiny Japanese figure, and the whole is set off by a luxuriant Fuchsia

The climate of Victoria is so favorable to plant growth that many of the gardens are remarkably luxuriant. Here countless Zinnias raise vari-colored heads in two tiers below a white loggia faced with the spires of giant Hollyhocks. Beyond, paths and steps lead among flowers to the open sky





Hewitt

The principle that the garden should echo the spirit of the house of which it is an adjunct is ably illustrated in the case of Miss J. N. Munger's residence at Plainfield, N. J. Simplicity and perfection of detail are everywhere apparent. Orloff & Raymore, landscape architects

A GARDEN THAT ECHOES ITS HOUSE

*An Intimate Relation Should Exist Between Residence and Plantings,
Especially in These Days of Outdoor Interests*

IN this day of outdoor life, when our hobbies are selected from such activities as gardening, tennis, golf and the like and we enjoy meals served on the terrace within sight of glowing borders and rich shrubberies, the forms of landscape design must be adapted to our modern habits. In other words we must establish an intimate relation between our houses and our gardens. No longer may the garden be placed in some distant portion of the grounds to be visited only on occasion; it must be close by where we may enjoy it at all times. From the house, wide windows must offer pleasing vistas, and many doors should give

easy access to terraces and the garden itself.

In developing such a garden the relation of line between it and the house must be carefully studied. Selecting the axis of some important window or door as the basic line of the composition, we develop our plan upon it. Taking our cue from the architectural style of the house, whether it be Tudor, Georgian, French Renaissance, Spanish or Italian, we work out the type of garden which is historically associated with these styles. In the case of the garden here illustrated we have a Tudor house, charming through the careful use of brick, half-timber, cut stone and hand-

hewn clapboards, the whole enriched and brought together by a spreading roof of old slates. To such a house belong the romantic figures of English story—Dorothy Vernon, Lady Jane Grey and others. And in the garden of such a house must be carried out the same atmosphere so that one may step without mental readjustment from a living room reminiscent of the 17th Century into a garden which also harks back to an earlier day.

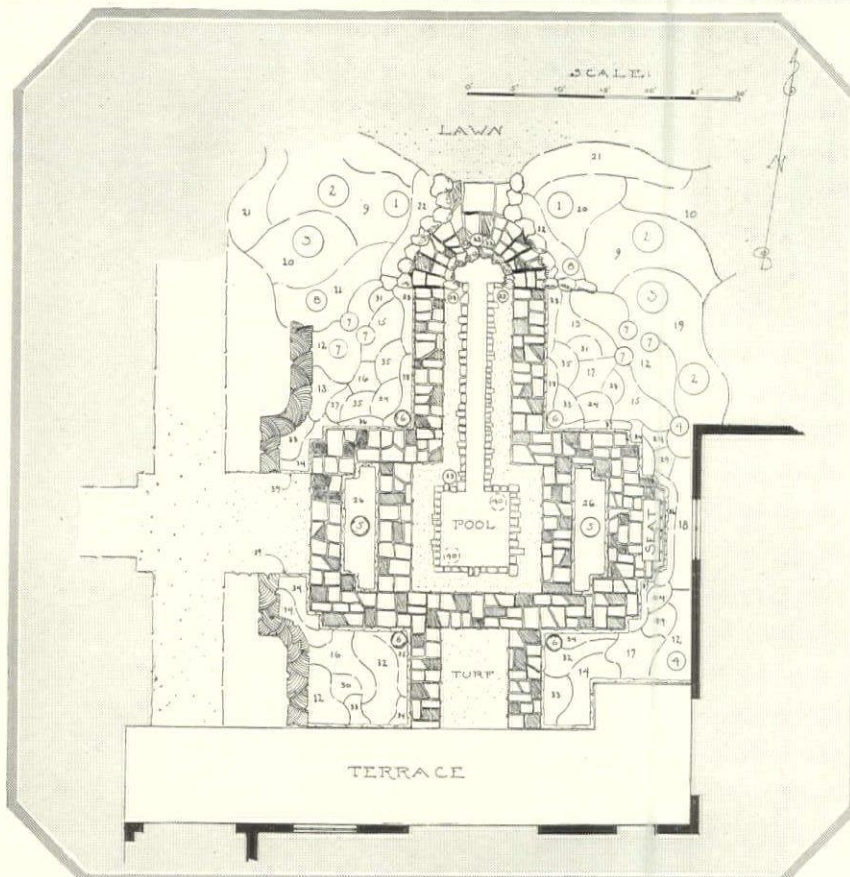
Glancing through the few garden books which have come down to us from that time, together with modern illustrations of

(Continued on page 138)



Miss Munger's house is Tudor type, enclosing in its ell a garden which presents a series of complete and harmonizing pictures. Patterson & Wilcox, architects

1. *Cryptomeria japonica*.
2. *Pinus resinosa*.
3. *Pinus strobus*.
4. *Juniperus virginiana*.
5. *Juniperus chinensis pfitzeriana*.
6. *Buxus sempervirens rotundifolia*.
7. *Chamaecyparis obtusa gracilis*.
8. *Tsuga canadensis*.
9. *Crataegus coccinea*.
10. *Sorbus aucuparia*.
11. *Ilex opaca*.
12. *Rhododendron* hybrids.
13. *Kalmia latifolia*.
14. *Azalea hinodegiri*.
15. *Azalea ledifolia*.
16. *Leucothoe catesbaei*.
17. *Pieris floribunda*.
18. *Arborvitae occidentalis*.
19. *Lonicera tatarica*.
20. *Cotoneaster divaricata*.
21. *Symphoricarpos vulgaris*.



The garden plan, containing the plants listed at both sides, shows clearly the easy transition from house to flower areas by means of the terrace and flagstone paths

22. *Euonymus radicans vegetus*.
23. *Juniperus sabina tamariscifolia*.
24. *Taxus cuspidata*.
25. *Cotoneaster horizontalis*.
26. *Daphne cneorum*.
27. *Lilium croceum*.
28. *Lilium tigrinum*.
29. *Lilium candidum*.
30. *Lilium auratum*.
31. *Delphinium* hybrids.
32. *Campanula medium*.
33. *Aquilegia* (long-spurred hybrids).
34. *Astilbe japonica*.
35. *Veronica longifolia subsessilis*.
36. *Dianthus plumarius*.
37. *Alyssum saxatile*.
38. *Iberis sempervirens*.
39. *Buxus sempervirens* (edging).
40. Waterlilies.

CROCUSES IN THE ROCK GARDEN

LOUISE BEEBE WILDER



Healy

(Above) From the region of the French Riviera comes *Crocus versicolor*, silvery white with a rich feathering of violet. It blossoms at the same time as Dutch Crocuses



(Left) *Crocus tomasinianus* is a fragile sort that flowers about March 20th in the author's garden near New York. Native to Dalmatia, Serbia and Bosnia

About the end of September the flowers of *Crocus zonatus* open their cups. The photograph shows the absence of foliage at the time of blossoming



ALL sorts of Crocuses are lovely and welcome wherever they will grow, but the ones best suited to the rock garden are the wild sorts, the *Crocus* species. These, being innocent for the most part of "improvement" at the hand of man, are more in keeping with the other free spirits that inhabit this special region. They are speaking generally, smaller and daintier than the Dutch Crocuses and in appearance, though not in fact more fragile and ethereal.

The Dutch Crocuses are highly educated descendants of *Crocus vernus*, a species widely distributed in Europe. They are large-flowered and sturdy, and rich in pure, clean colors. They are most splendidly effective when planted freely in wide drift in the shrubbery borders, or naturalized where grass is thin and light (no *Crocus* will flourish and increase in heavy turf). But the only Dutch varieties I encourage in the rock garden are the beautiful Maximilian and the glowing Dutch Yellow. *Crocus Maximilian* is rather smaller as to flower than are most of the Dutch varieties and 'tis said that the blood of an exquisite wild species, *T. tomasinianus* is in its veins. Its form is perfect and its color a pure porcelain lavender. It is the best of all the Dutchies, to me thinking, and deserves a show place in the rock garden and to be widely planted outside.

Very little is known of the origin of the Dutch Yellow, but it has been a source of delight in gardens for more than 200 years. It is an invaluable sort, blooming ten days before the others and creating patches of most welcome warm color in the cold spring garden. Its constitution is of the stoutest and it will thrive under almost any conditions save deep shade and damp. This *Crocus* is probably more often planted than any other and in many gardens it is the first flower to show itself after the turn of the year. It does not, however, bloom as early as do many of the species, and it is a pity to wait for the Dutch Yellow to know the thrill that the first *Crocus* invariably brings. Christmas Rose, Snowdrop, Aconite—these seem always to belong to Winter, a little chill and aloof; but when the first

ocus is blown into the world it takes us feel that spring has come spite the testimony of the calendar and the protestations of the weather the contrary.

But not all Crocuses belong to the winter and spring; full as many like their appearance in the autumn and early winter. In climates less extreme than ours it is possible to have these flowers in bloom from August throughout the winter and spring. In the neighborhood of New York, however, we must be satisfied with much less; we must practically count on the winter months where Crocuses are concerned, though I once was made exceeding proud by the flowering in my garden early in December of the fragrant yellow *Crocus vitellinus*, a species from Palestine. But only once was I allowed my pridefulness, for it never so much appeared again. Many of the more tender winter species could be grown indoors in pots, or in coldframes in the garden; but in any case, without them, there are many species that we may enjoy during the autumn months and in the early spring, from March almost until May.

Crocuses are not generally difficult to grow. All of them, practically, have to expand their blossoms in full sun, though many will endure light shade with a very good grace. When it comes to soil they are not given to pickiness; they want drainage but they also like a good deal of nourishment. The soil that grows good vegetables will grow good Crocuses; they are not even total abstainers where manure is concerned, a little old and very well rotted cow manure dug in about 4" below the bulb being much appreciated. But we do not often have so rich a diet to offer in the rock garden, and we find the Crocuses do very well in the richer mixtures of peat, leafmold and sand with a little bone meal stirred into the surrounding soil. As they come at both ends of the year at seasons when storms rage and mud flies, it is well to grow them under such a lightly rooting covering as is provided by the white Thyme or *Veronica repens*, or to cover the ground about them with stone chips in order that the crisp freshness of their blossoms may be enjoyed unmarred. It should be remembered that where we plant Crocuses, we must later endure untidy yellowing leaves, and choose our situations for them accordingly; but on no account are the leaves to be tampered with until they turn a deep yellow, however unsightly they may

(Continued on page 130)



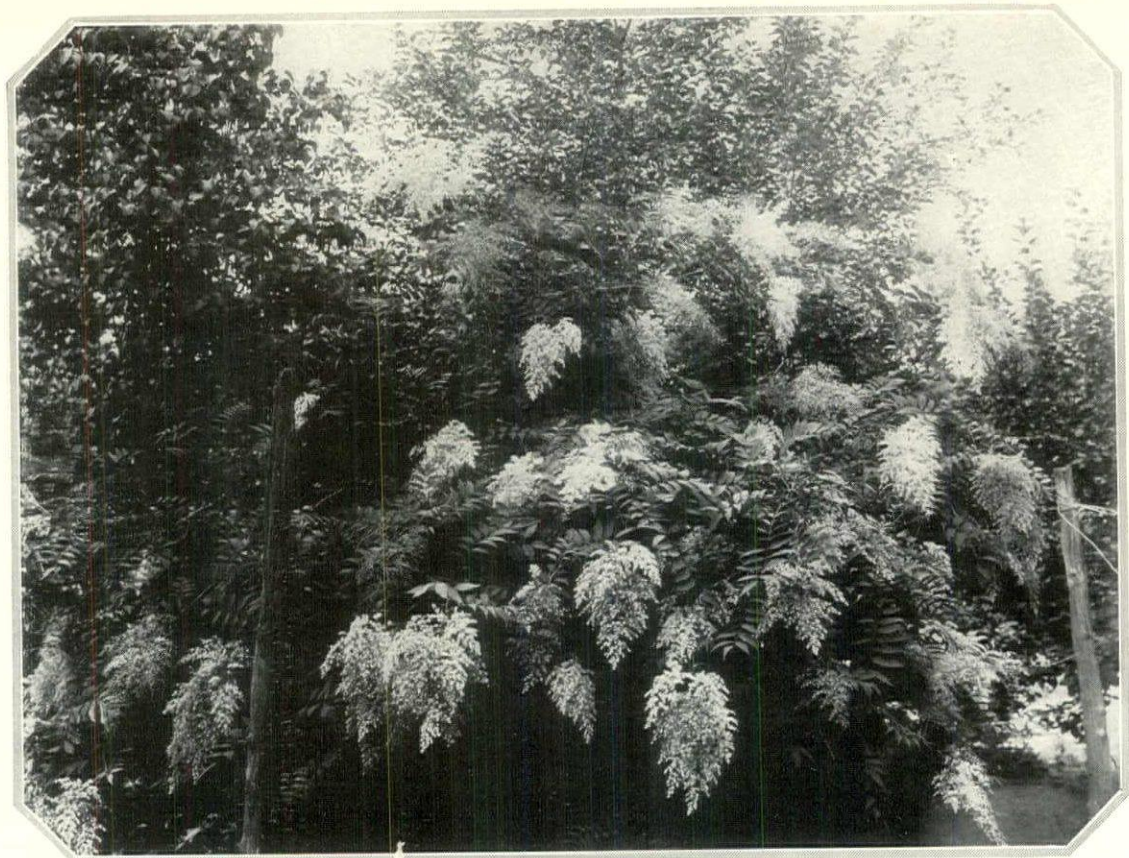
(Above) The first of the Crocuses to bloom is *C. imperati*, flowering around the first of March near New York. Its fragrant blooms are rosy-mauve



(Below) The end of the first week in March finds the amethyst flowers of *Crocus sieberi* opening. Greece and the Archipelago are its native home

(Left) The Scotch Crocus is a wholly charming old friend, asking little more than a sunny spot where its white blossoms may open. It is a native of Tuscany that is valuable in our gardens





McFarland

For damp places and the margins of woods there is no finer August flowering shrub than *Sorbaria borealis*, of a general allied to the *Spiraeas*. Its flower panicles are pure white.

WORTHY SPIREAS OF MANY KIND

*Wise Selections from This Large Shrub Class Will Furnish
Much Beauty for the Garden*

ERNEST H. WILSON, V. M. H.

LAST June I spent several delightful days in and around Lake Forest, Illinois, where I was well pleased with the local spirit of gardening. A harsh climate is theirs, but the people are battling it successfully and with great credit. Many fine gardens and estates abut on the shores of Lake Michigan, the owners of which were clamoring for greater variety among shrub and tree. At the time Vanhoutte's *Spiraea* was in full bloom, and lovely were its arching billowy masses of pure white. There were hedges of it by the roadside, conspicuous clumps of it everywhere and specimens, either singly or in groups, featured every garden. Where its cultivation was properly understood it was undeniably beautiful. All too frequently, however, pruning had been neglected and much dead wood and a general weediness of appearance were in evidence. That it was vastly over-planted no one denied, and quite soon its wreathed masses seemed to pall and one ached for variety.

Lake Forest is not the only place where this popular shrub has been over-indulged. One needs go no farther than the environs of Boston, Massachusetts, where I live, to see a superfluity, and this is true of the

suburbs of every town and city in New England and New York State, to go farther afield. Like certain other accommodating, good-natured and withal beautiful shrubs, Vanhoutte's *Spiraea* suffers from over-popularity. Like certain pieces of music it has been grossly abused and frayed into rag-time. This abuse cheapens gardens and destroys that greatest of assets, the charm of individuality. Our gardens should express our own tastes and not that of the mob. Let me hasten to say that I have naught against this *Spiraea*. On the contrary, I subscribe to its being one of the finest of its class, a fit and worthy member of a handsome group of hardy shrubs. It is only its slavish planting by the million that I so strongly protest.

The *Spiraea* tribe is a large and useful one and by judicious selection its members may be used to beautify gardens from spring until late August. White flowers dominate the genus but there is a group of summer-flowering sorts, typified by *S. japonica* and *S. Douglasii*, that has pink blossoms of varying shades. *Spiraeas* are all shrubs with simple undivided leaves, and they vary in height from less than 3' up to about 10' according to species. They are of bushy,

twiggy growth and unless the knife freely used are soon overgrown and untidy, even weedy, in appearance, and lose both quality and quantity of flower clusters. The spring and early summer-flowering sorts have white blossoms in umbellate or corymbose clusters freely produced along the shoots of the past season's growth. The midsummer and August blooming kinds have terminal and lateral flattened or paniced clusters of flowers on the current season's shoots. And so in pruning two distinct groups must be recognized and treated differently. The spring and early summer bloomers should be pruned immediately after the flowering period. Clear away all the very old wood, shorten the healthy shoots and shape the bushes thin out and encourage strong basal growth. Those blossoming on the current season's growth should be pruned hard back even to the ground in the early spring.

Spiraeas are sun-loving shrubs demanding full exposure and give best returns in good cool loam. They are, however, very good natured and thrive well in quite ordinary soil, even that of a gravelly nature. But like other flowering shrubs they

(Continued on page 140)



During early June the broad flower clusters of *Spiraea henryi* make this shrub the first of its class. It is of wide-spreading, loose habit with a height of some 10'

(Below) *Spiraea vanhouttei* is an old favorite, one of the finest of its family but so over-planted that its worth has been cheapened. In June it is a mass of white



(Left) The *Sorbarias* bloom in midsummer when most of their *Spiraea* cousins have ended their display. Pinnate leaves and compound flower panicles distinguish them. This is *S. arborea tomentosa*



This design is shown for the first time, by courtesy of its authors and Thomas Adams of the Russell Sage Foundation. Accompanying it is the twenty-sixth of House & Garden's series of articles on Town Betterment. The topics of those previously published will be found on page 134



GUIDING THE GROWTH OF A TOWN

A New Scheme for the Development of Subdivisions

Whereby Better Towns Can Be Created

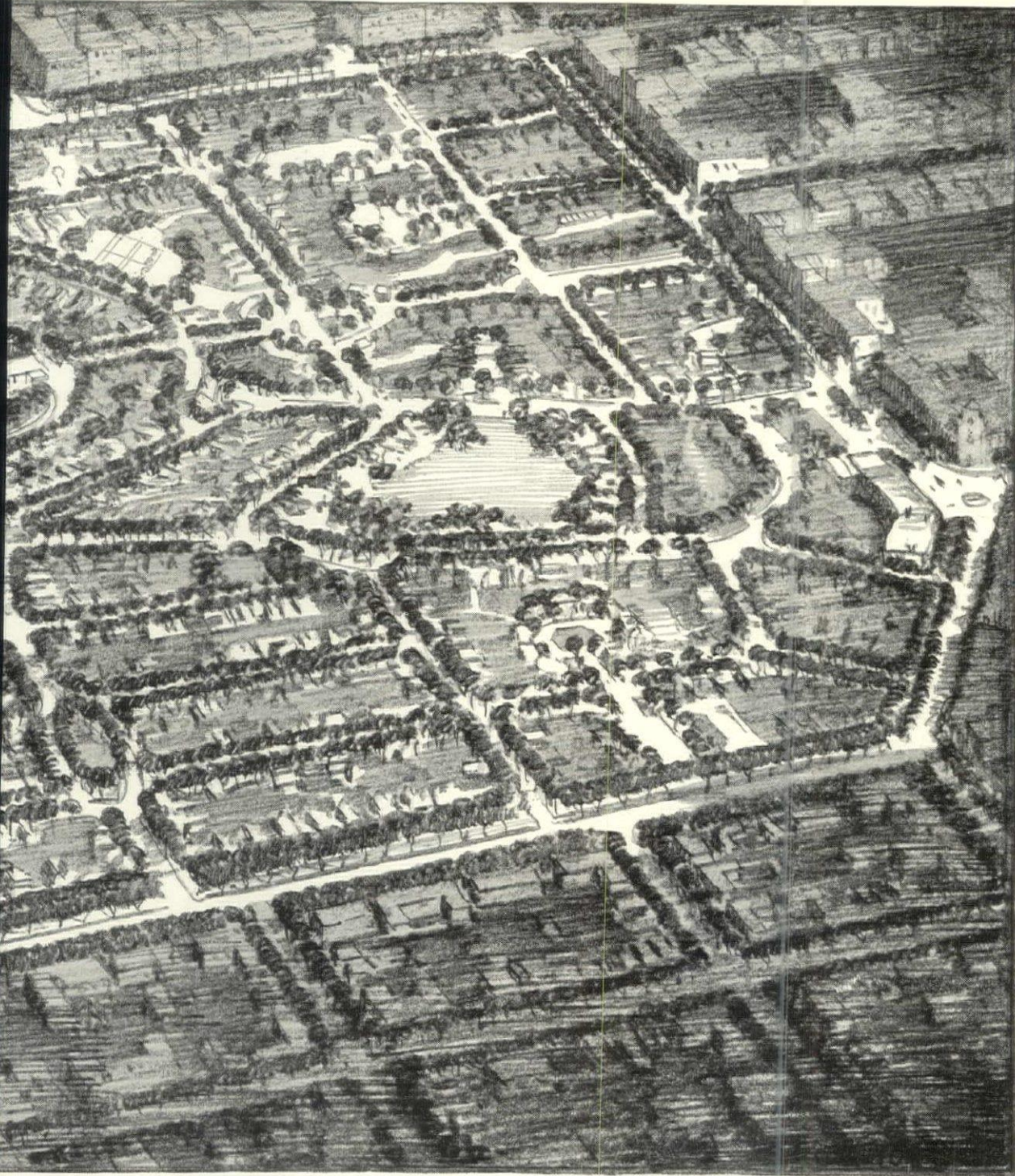
THE recent study in neighborhood development which is illustrated above should prove town planning to be a feature of public welfare comparable to popular education and police protection. It certainly seems the best scheme ever prepared which has aimed at the creation of a comfortable, pleasant, convenient and common sense community. Indeed, from what we can tell of any attempt at guiding the growth of

the town, this one has hit the mark. And its presentation is so simple, its ideas so applicable to almost any situation, that the reader should be able easily to find in it a solution for the problems that disturb the smooth working and the fine appearance of his own surroundings.

All neighborhoods, howsoever "set" they seem, are constantly changing; and if their growth can be directed along lines that

will enhance the convenience, safety and pleasure of living, stabilize and improve property values, and protect the quality and outlook of every home-site, citizens and property owners should find it worth while to have some interest in that direction.

In the present illustration the whole neighborhood is new. It is in no sense the outgrowth of an existing community; and as a result, the principles of planning in



This neighborhood Unit Subdivision was prepared by Robert Whitten, City Planning Consultant, and Gordon Culham, Landscape Architect, under the joint auspices of the School of Citizenship and Public Affairs of Syracuse University and the Regional Plan of New York and its Environs

ved have been applied without the necessity of considering previous buildings and highways. However, it will be seen that in the existence of a full-fledged neighborhood would not prevent the ultimate application of the significant principles of the scheme shown above.

The designers of this development believe that towns should be planned in neighborhood units. They consider the school, with its playgrounds, the most important feature of a neighborhood, and would give it the central location; which is one reason why they feel that a neighborhood of single family houses should not exceed 160 acres bounded by main thoroughfares at half-mile intervals. In a neighborhood of such size, type and character no pupil would have to walk more than a quarter-mile to school.

And as the community would contain a population of from three thousand to six thousand, with a resulting elementary school population of from five hundred to one thousand, there would be accommodation in a single school for all its pupils.

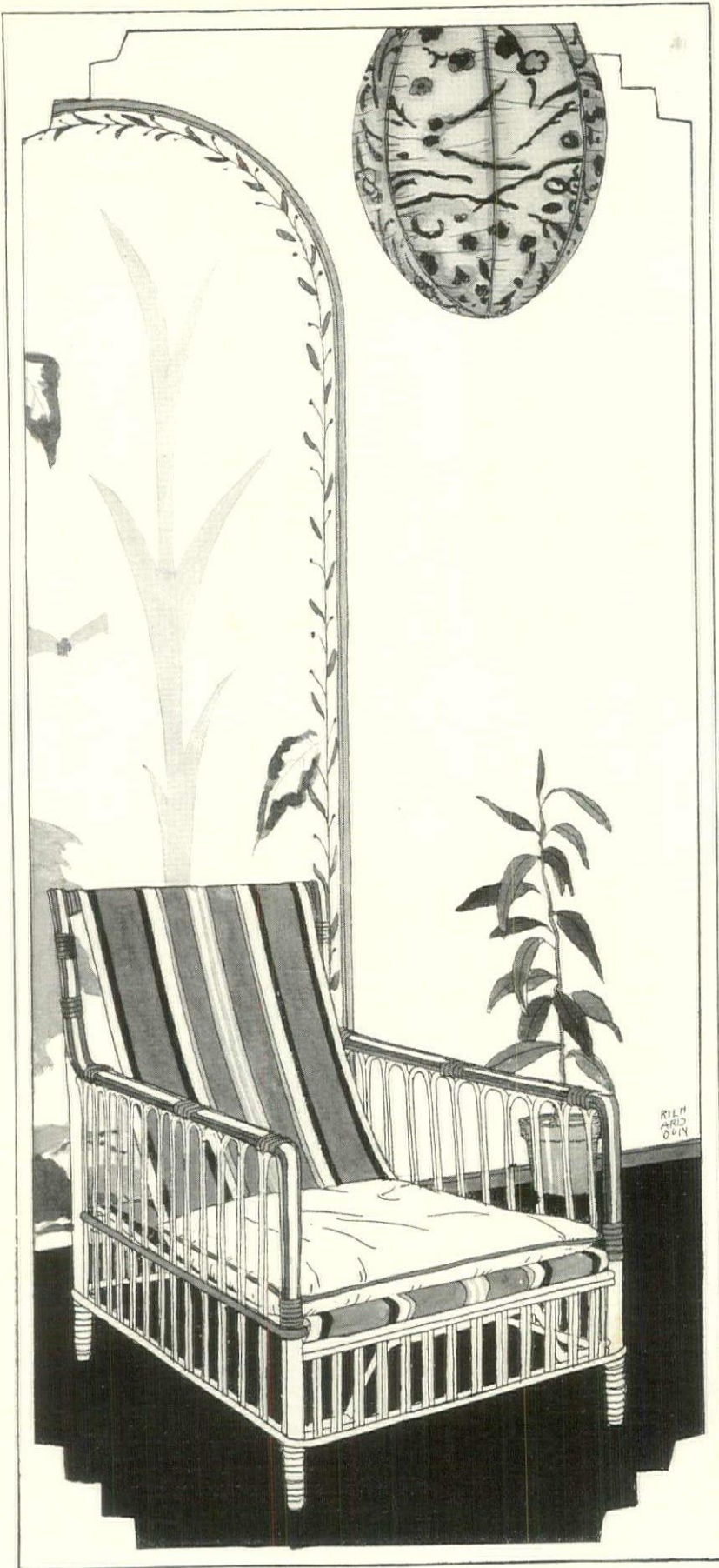
With the school disposed of in its central location, the next step would be to preserve the residential quality of its surroundings permanently, and control as far as possible the amount of traffic in its immediate area—in fact, to reduce all traffic within the whole neighborhood to a minimum. These problems would be solved by locating the small business centers at the corners of the subdivision. At these points, being intersections of the main thoroughfares, there would be many commercial advantages to the various stores, offices and garages over an interior location, and also because of

these outside positions a great deal of traffic of one sort and another would be kept off the roadways of the neighborhood. Nor would there be the danger of business properties affecting the residential character of the community. Each business center could have its own open space for parking and for providing opportunity for architectural attractiveness.

All the local streets, small parks, building lots and buildings should conform as far as possible to the topography. They should be fitted to the contour of the land and their location and arrangement should seem to be necessary and natural. This provision in the original planning of the neighborhood will not only make far greater attractiveness than would be possible in the case of an arbitrary and unsym-

(Continued on page 134)

SEEN IN THE SHOPS



The feature of this stick willow garden chair is the very comfortable back made of heavy sunfast linen. It may be had in any desired color combination. The Reed Shop. The lantern is lacquered silk with Chinese decorations. From Altman

Distinguished lines characterize this mahogany table designed to hold a set of flat silver, the pattern of which matches the plated coffee set. The Oneida Community. Chair from W. & J. Sloane



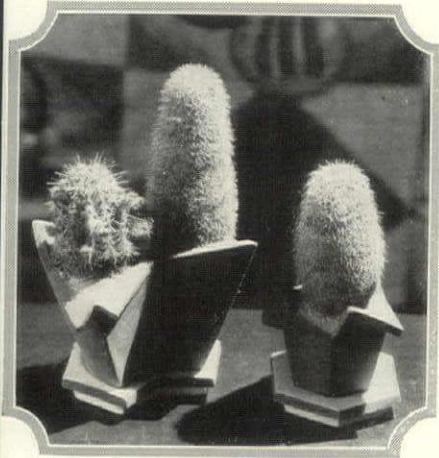
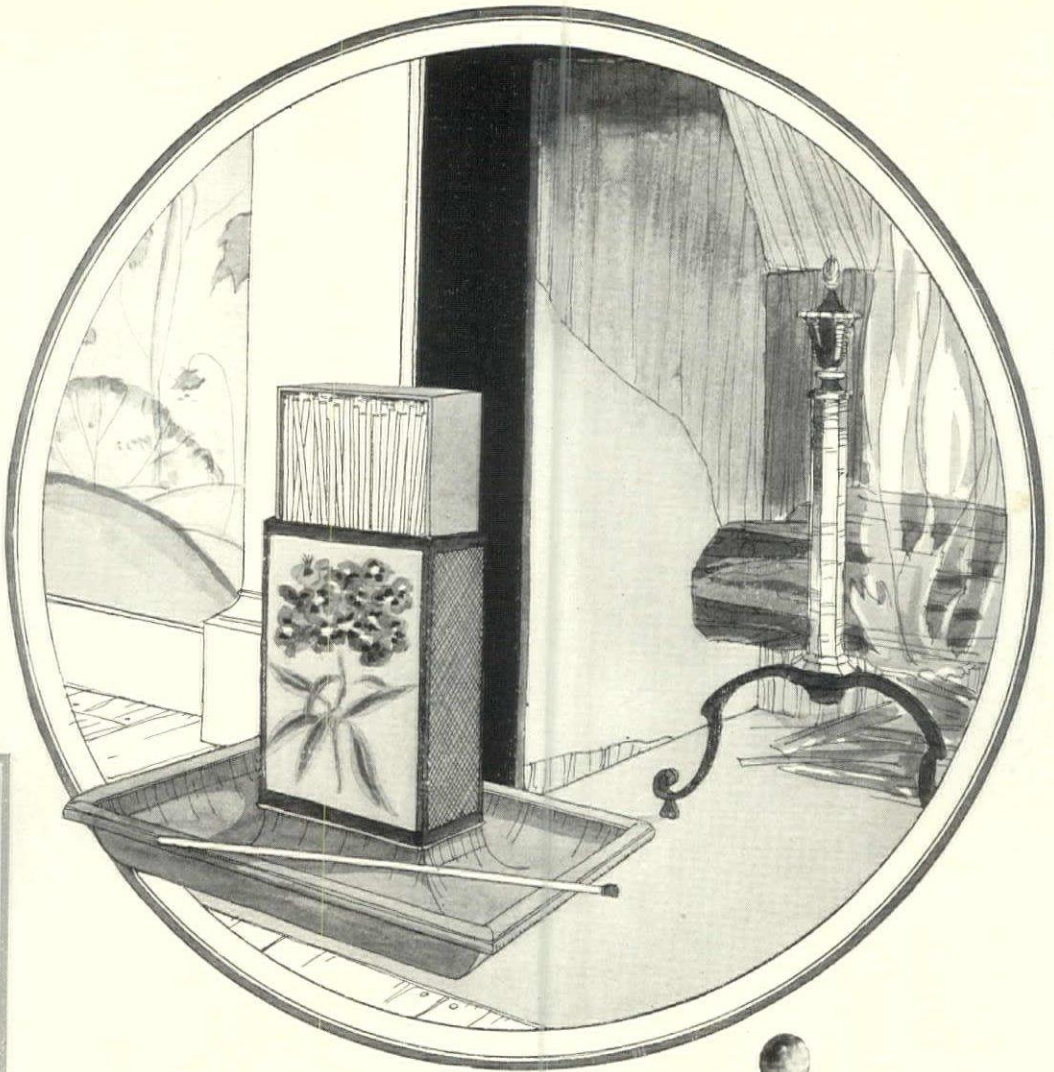
The half round jardinière shown above is metal covered in plaid paper in bright reds and greens. It would be an engaging note in an informal country house interior or on a porch. Courtesy of Jones & Erwin





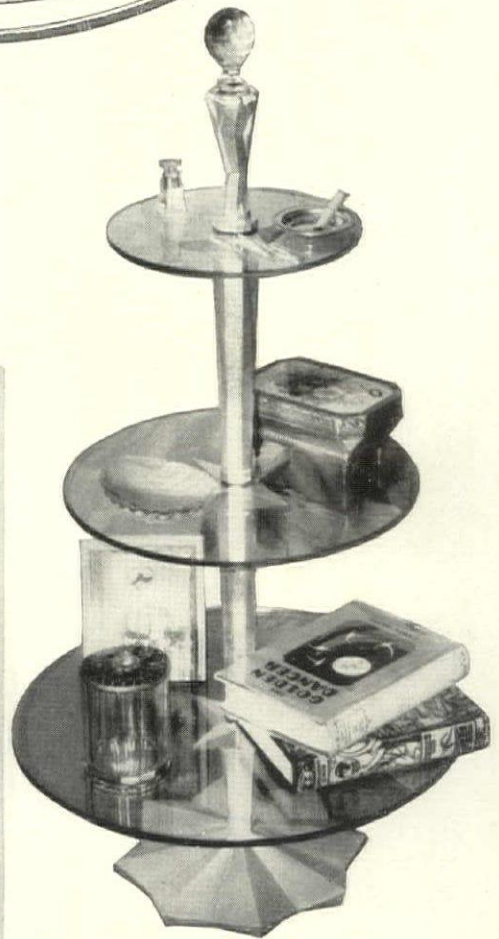
This glass shaker holds two
pts. It is ornamented with
ring and an engraved cock
gn. Black, Starr & Frost

Twelve inch matches are an
amusing accessory for a fire-
place. The box is ornamented
with a flower print. Darnley



Designed especially for Cactus, these
modernist pots in black with blue
stands show an interesting use of angles.
Macy. Cactus from Max Schling.

Poiret linen with a natural ground
and a brilliant flower design makes
the smart table cloth shown below.
The eight inch border is plain linen
in a harmonizing tone. This design
is also available with a blue or
black ground. From Lord & Taylor

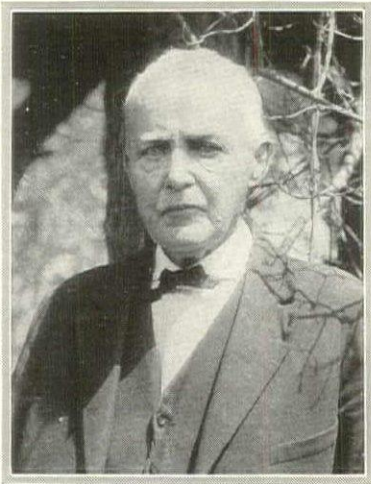


A novel and decorative three tiered
table designed along modernist lines
has clear glass shelves and a base
and standard finished in silver leaf.
Courtesy of Barker Bros.

The GARDENER'S CALENDAR for JULY

This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country

if for every one hundred miles north or south there be made a difference of from five to seven days later or earlier in operations. The dates given are for an average season

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--|---|--|--|---|
| I will arise and go now, and go to Innisfree, And a small cabin build there, of clay and wattles made; Nine bean rows will I have there, a hive for the honey bee, And live alone in the bee-loud glade. And I shall have some peace there, for peace | | comes dropping slow, Dropping from the veils of the morning to where the cricket sings; There midnight's all a glimmer, and noon a purple glow, And evening full of the linnet's wings. —Yeats | | | 1 Frequent cultivation of the upper soil surface is important in the flower as well as the vegetable garden. It promotes strong growth and helps to hold the weeds in check. | 2 During hot, weather the should not be sown, for the roots need protection from the sun. An additional benefit them, let the pings lie. |
| 3 One of the secrets of keeping the Sweet Peas in blossom during hot weather is to provide plenty of water for their roots. Give them a soaking every few days. | 4 Nicotine solution applied as a spray is a standard remedy for aphid or plant lice. This liquid burns their soft bodies and in this way kills them off by direct contact. | 5 Violas that have become leggy and straggling may be improved by cutting them back, watering with liquid manure as a stimulant, and applying a mulch over their roots. | 6 Cement and concrete can be darkened and rendered less conspicuous by adding a little lamp black when making up the mixture. This coloring is sold by paint stores. | 7 Grass clippings make good summer mulches for Lilies and many other plants. Their benefit lies in conserving soil moisture, keeping the roots cool, and preventing caking. | 8 Sheep manure is an excellent plant stimulant for hot weather use. It should be scratched into the surface soil whence rain and watering will carry it down to the roots. | 9 Large bon properly placed embedded in the garden will provide some protection the hot afternoon besides helping serve the mo beneath them. |
| 10 Weeds, like desirable plants, reproduce themselves freely by means of seeds which are often carried considerable distances before taking root. Do not let them ripen. | 11 Proper watering is thorough watering—a real soaking. To wet merely the surface of the ground does very little real good to the garden during hot weather. | 12 Native Columbine (<i>Aquilegia canadensis</i>) is lovely when growing in out-of-the-way, half wild corners. It can be established in such places by scattering seed now. | 13 It is a good plan to prune back the Hybrid Perpetual Roses about 6' after their blossoms are over for the season. This cutting will help to keep them in real good form. | 14 Portable sprinklers, which can be attached to the regular house water supply by means of hose, do thoroughly good work. The best ones cover a large surface evenly. | 15 Beet seed for the early fall crop should be sown now. Tender young Beets can be enjoyed up to the time of hard frost by a few succession plantings of good seed. | 16 The nomenclature of Japanese Iris varieties is confused that, surest way of seeing particular is to visit a nursery during flowering season |
| 17 If any of the plants in the wild or rock garden are doing poorly, the trouble may be in the soil. A good testing set for acidity or alkalinity will determine this. | 18 This is the time of year to plant the finest Pansy seed for next season's flowers. Sow in good soil in the shade and transplant to a cold-frame for the winter months. | 19 Stone chips will help keep the roots of the rock plants cool and moist. Where they can be used, stones and rocks are among the best conservers of soil moisture. | 20 When cultivating in either the vegetable or flower garden it is an excellent plan to work in a little bone meal. Such a plan helps to maintain good soil fertility. | 21 Do not let the Strawberry bed run wild, else it will become a solid mat and the quality of the plants will deteriorate. Runner should be potted and saved for the future. | 22 A mixture of good commercial humus and peat moss makes an excellent soil for seed sowing. It retains moisture and is easily penetrable by young roots and sprouts. | 23 Pulling and cutting is a way to get rid of strong-rooted weeds. If pieces of the of these pests left in the ground they frequently on growing. |
| 24 Where ground-moles are a serious pest relief can be obtained by the use of a form of cyanide which is placed in their burrows and spreads poisonous gas underground. | 25 The best time to water plants is in late afternoon or early evening. Surface evaporation is minimized at this time and the moisture has a chance to soak in deeply. | 26 A dust mulch an inch or two deep ought to be maintained in the vegetable garden throughout the summer. It is re-established by surface cultivation after each rain. | 27 Disbudding Dahlias is a great help in the production of large flowers. The two side buds in every group of three are removed when they are the size of peas. | 28 Most of the old earth ought to be removed from the roots of collected wildflowers just before replanting, so that full benefit may be derived from the fresh soil. | 29 In picking tree fruits, be careful not to break off the short spurs of wood from which they grow. These growths are most important to the future welfare of the tree. | 30 Sowings of Peas and Beans can be kept up at two-week intervals to assure the continuance of a supply of young, tender crops. They mature very quickly. |
| 31 Dividing and fresh planting of the Bearded Irises can begin now and be continued into September. Set stocks at the ground level, but put the real roots deep. | <div>CLARENCE LOWN</div> <div>A pioneer in true rock gardening in America and the owner of one of the finest rock plant collections this side of the Atlantic</div> <div></div> | | | | | |



HENRY HICKS

Horticultural genius and skilful grower; an indefatigable seeker for the best in new and little-known plant material, and an idealist in garden beauty



GEORGE W. KERR

His quiet, unswerving devotion to the improvement of the Sweet Pea has won him the gratitude of countless flower lovers all the world over

The refreshing flavor of CAMPBELL'S TOMATO SOUP



You sit down at the table. Perhaps you are a little tired. Or your appetite is somewhat listless and needs a bit of coaxing. And even if this is not the case and you are decidedly hungry—the very sight and savor of Campbell's Tomato Soup makes you all the more eager to begin.

For this is a soup with a flavor and sparkle all its own. No other soup is like it. There's glow in it. It arouses the most indifferent appetite with its individual and irresistible



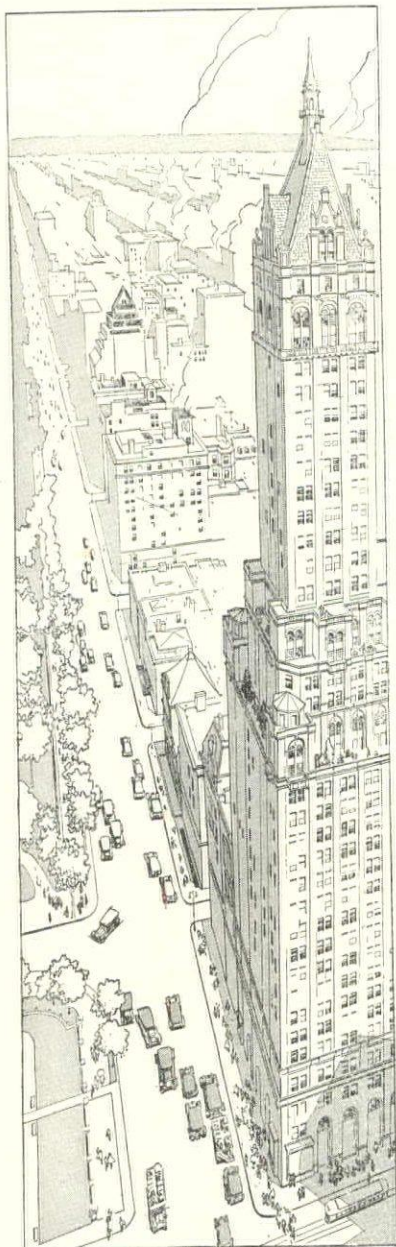
LOOK FOR THE RED-AND-WHITE LABEL

taste. Each spoonful only serves to add to your satisfaction. You feel revived and refreshed. You receive that wholesome, invigorating stimulation which good soup always gives.

Campbell's, with their strict standards of quality, their skill and their experience, select just the best portions of the finest tomatoes and blend and cook them in their superb kitchens into a soup that brings you all the sunny tomato goodness. At your grocer's, 12 cents a can.

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

For one certain New York family

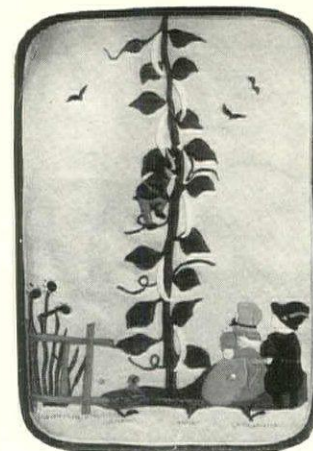


The twenty-third floor of The Sherry-Netherland is a single apartment . . . A terrace-promenade practically surrounds it, 175 feet long—the owner's "private estate." On the north, the terrace widens to 40 feet.

Dining-room and living-room open onto this section, with great French windows . . . Some spring night, the owner of this apartment will give a terrace party. 100 guests will dine and dance on the promenade. Central Park, the Hudson, Long Island, will be a twinkling fairyland at their feet. The dinner will be prepared in the Sherry kitchens below, and served in Sherry style. Next morning, the owner can dash light-heartedly to Europe. Domestic expense ceases. Sherry carries on the burden of his household. Butlers, valets, maids—all will be ready to function again when he returns . . . The Sherry-Netherland is a tower of residence-apartments with Sherry service. It is more than a place to live; it is a way of living. October occupancy. Apply to renting office, Sherry-Netherland Corp., Regent 7272.

The **SHERRY-NETHERLAND**
FIFTH AVENUE AT FIFTY-NINTH STREET
New York

(Right) A chubby Jack climbs his enchanted beanstalk before an amazed audience in this delightful appliqué felt rug for the nursery

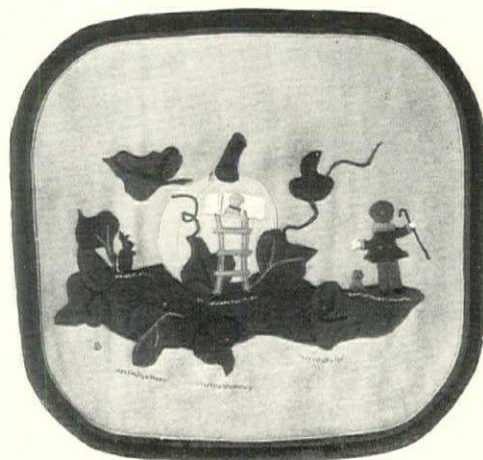


The Three in a jovial are an eng subject for brightly co rug below. At on this page W. & J. S

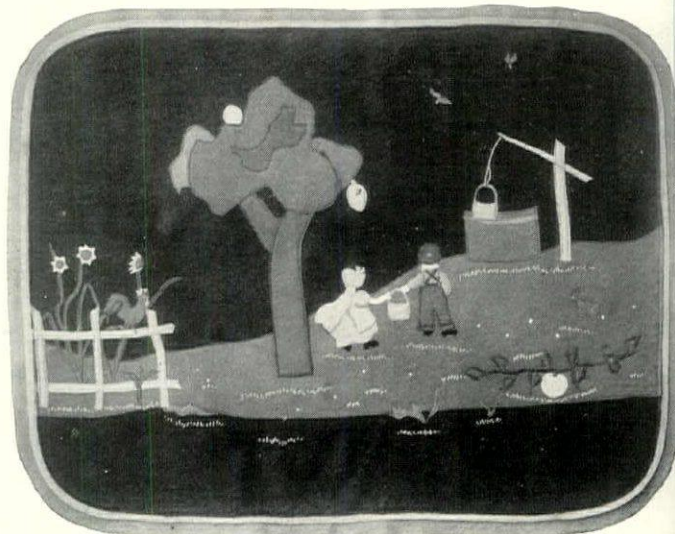


FELT RUGS FOR THE NURSERY

(Right) Peter, Peter Pumpkin Eater and his wife at home. In contrasting layers of appliqué felt



(Below) and tru a solemn a green hillside their ill-pail of





O B V I O U S L Y !

HN, you astound me! How in the world did so obvious a
ever select so inspired a gift?"

viousness is genius, dear lady. The obvious man never for-
his wife's wedding anniversaries, and obviously, he chooses
ANNIVERSARY pattern in 1847 ROGERS BROS. Silverplate."

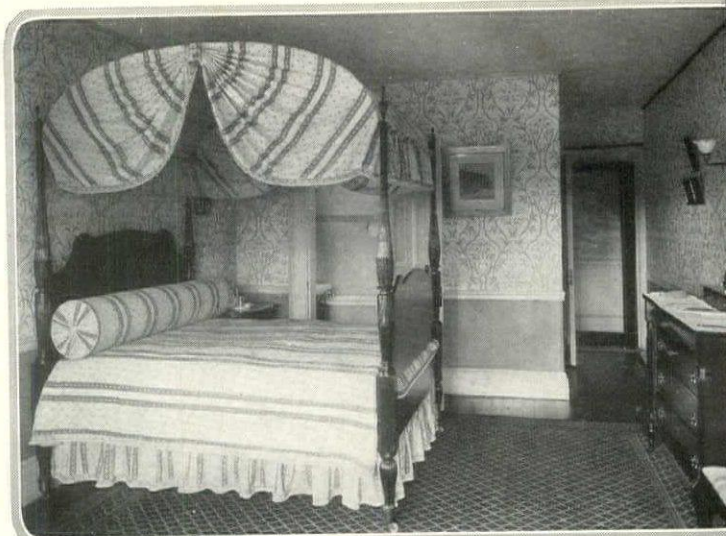
Obviously, for the happy couple, 1847 ROGERS BROS. Silverplate is "the perfect match." Knives, forks and spoons are divinely soul-mated with tea and dinner services . . . all in the same design. No other make affords so wide a range of flatware and hollowware in *matched designs*. . . .

"TREASURE HOUND ON THE GOOD SHIP BUDGET." May we send you this exquisite little brochure . . . showing how easy to navigate is the sea that leads to the Silver Isles and how you'll come back on the homeward tack with a treasure of silverplate. A copy is yours for the asking. Booklet G-16, Address International Silver Co., Dept. E, Meriden, Conn.

FROM the castles of Italy, the chateaux of France, the fine country homes of England, the Rorimer-Brooks Studios gather the art prizes of the Old World to adorn the homes of the New. And vying with these unique treasures is the work of our own handcraftsmen—artists trained in the old tradition, and building today the prized heirlooms of tomorrow.

The RORIMER~ BROOKS Studios

2232 EUCLID AVENUE CLEVELAND, OHIO



Northend

A Sheraton field-bed in the home of Mrs. James Proctor, Hamilton, Mass. In bed designs our cabinet-makers did not follow the English styles very closely

FEDERAL FURNITURE

(Continued from page 85)

Claphamson "late from London" and then of Philadelphia, are "oval and circular card-tables", these forms indicating the style of Hepplewhite.

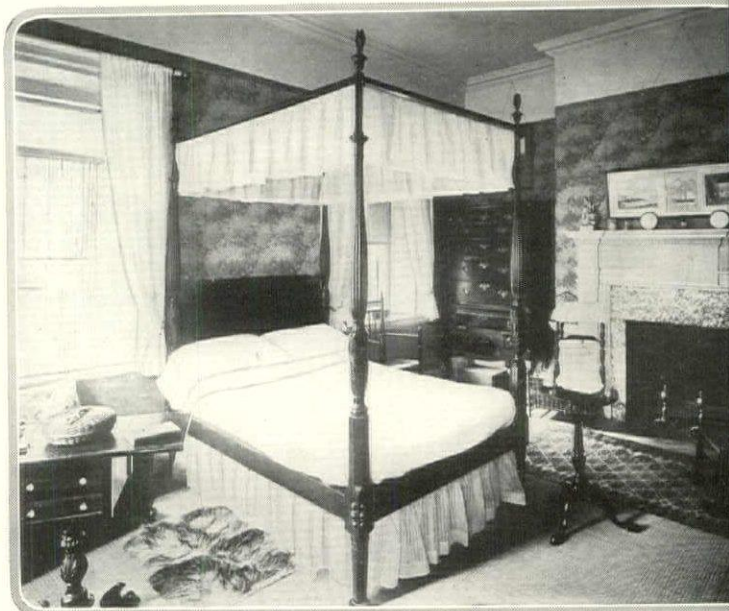
And the *Virginia Gazette and Petersburg Intelligencer* for December 27, 1787, contains an advertisement of Henry Monroe, "in Petersburg Street opposite Mr. Barkdale's store", of a large and elegant assortment of mahogany furniture manufactured in Philadelphia, including circular and square card-tables, and commode chairs "all inlaid". Inlaying was not employed in the Chippendale period and this is an unmistakable reference to the new style. Furthermore, though there were excellent cabinet-makers in the South (we even know some of their names), this announcement proves that the Virginians still adhered to their practice of bringing considerable furniture from the Northern ports.

We are so accustomed to seeing the Chippendale and Classic styles, and

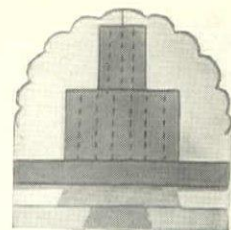
frequently in the same room, that the extent of their differences is hardly realized by the general observer. It will be quite well worth the reader while to place the Chippendale at its side with the present one—he then see in contrast what amount to practically two conceptions of furniture design.

Chippendale furniture is robust, big and the curves of its ornaments are free and flowing; this furniture is light and slender and its outlines severe—yet it possesses the great charm and refinement. The corner Chippendale cabinet-pieces were strengthened by such means as chamfered columns, or pilasters; here they are angular and sharp. The surface of Chippendale pieces were often relieved by ornate carving, particularly at their edges; now surfaces are plain and the ornament employed is in the form of painting. Much of the curvilinear

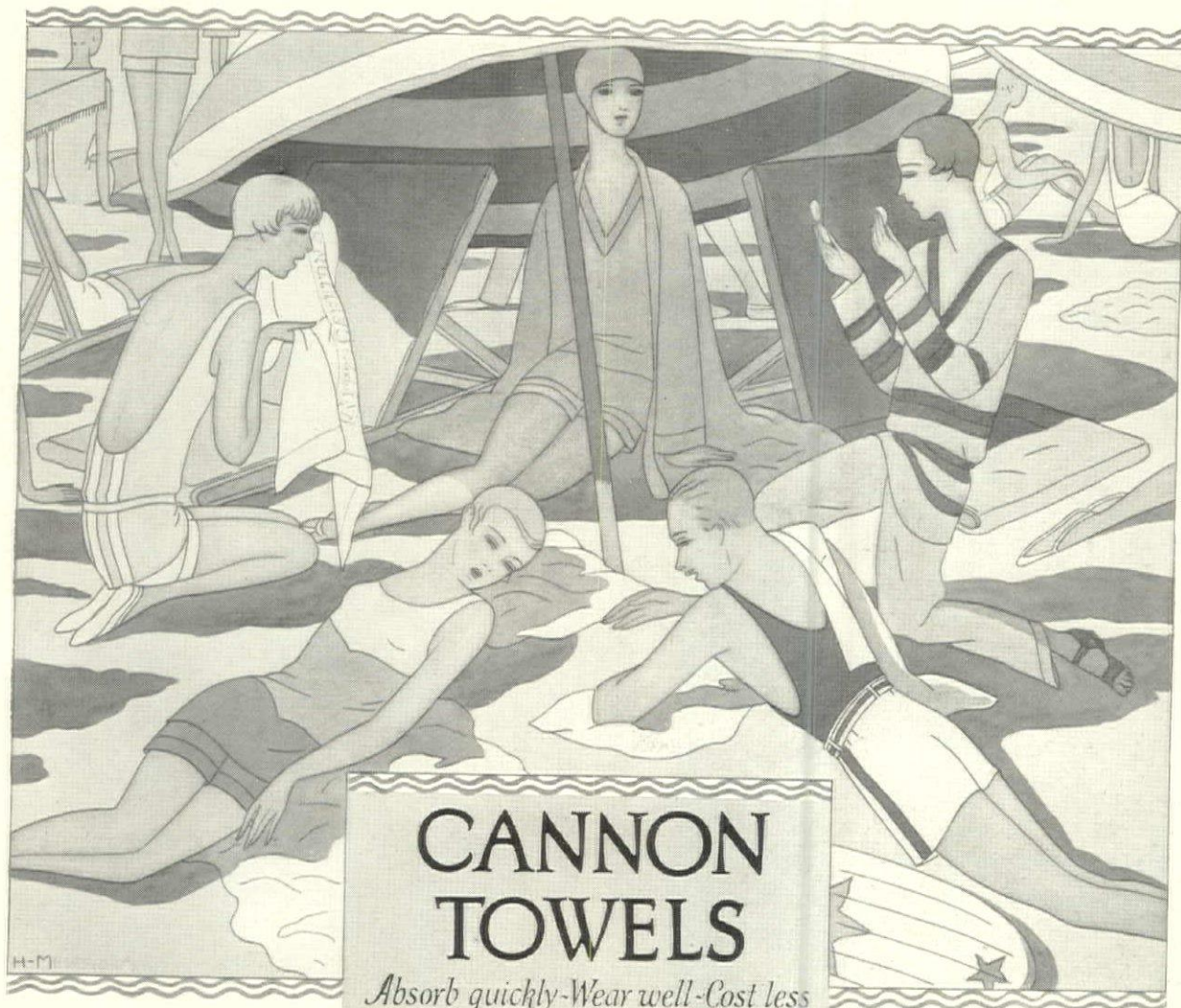
(Continued on page 110)



A Sheraton bed at Upsala, Germantown, with characteristic testers of the period. The posts and headboard are beautifully carved. The wood is mahogany used in this period



...registered at the Ritz...
in
ATLANTIC CITY



AMOUROUS SUMMER! Sunshine—surf
—and—sky. The joy-of-living in
the fresh breath of the racy salt air. The
pleasure of being part of the dramatic pa-
rt at this best known of America's shore resorts.
Such is the excitement of Atlantic City at the
height of the season.

Guests registered at the Ritz are distinctly of the
best world; accustomed to the utmost comfort and
the best word in luxury at the famous watering places
at home and abroad. Splendid appointments and superb
service at the Ritz-Carlton Hotel assure such visitors
of a perfect stay in Atlantic City.

Towels, naturally enough, merit much considera-
tion at the Ritz. And the management chooses
the best on towels. Why? Because the guests like the
looks, the splendid quality, and the pleasure of
using these fine towels. Because this hotel has found
that Cannon towels give excellent service and are thor-
oughly economical. Many more hotels all over the
United States—internationally known for their hand-
some hospitality—select Cannon towels for identical

reasons. . . . These housekeepers on a
large scale know that from every view-
point Cannon towels are the best buy.

Towels are an important subject in the
summer, in a climate like ours! Plenty of fresh
towels for the numerous baths every member of
the family demands. Enough of these towels to
meet all emergencies—late laundry or extra guests.
Lots of big generous towels for swimming parties.
All the towels you can possibly want in your camp
on the river or lake, your place at the shore. . . .
Since American women have discovered that they
can well afford the luxury of having all the beautiful
towels they need, bathing has become a real pleasure!
Families are provided with more and finer towels, be-
cause Cannon towels are so reasonably priced. All
kinds of towels and all sizes, plain or with colored
borders. Bath mats and bath sheets too. Prices from
25c to \$3.50. Cannon Mills, Inc., 70 Worth
Street, New York City.

Colors in Cannon towels and bath mats guaranteed
absolutely color-fast.



The Ritz-Carlton
bath towel

Furniture Shops Individual Tea Tables



Reminiscences



MORE distinctive than ever are these new Furniture Shops Tea Tables. They have the small disc wheel casters with which Furniture Shops designers two years ago displaced the old style high wheels. This departure has relegated the former types into the realm of reminiscence, along with wagon-wheeled automobiles.

Some of these new patterns have solid ends, like those illustrated above. They are beautifully designed, giving them an atmosphere of dignity as well as grace. They introduce definite period styles into Tea Table character, making it easier than ever to match them with your other furniture.

The better furniture retailers near you can give you further information. Or you may write for our Tea Table booklet.

The Furniture Shops
Division of The Luce Furniture Shops
840 MONROE AVE. GRAND RAPIDS, MICH.



A Philadelphia-made secretary, in which the general style, with its slightly canted legs, is Hepplewhite, and the top Sheraton. Our craftsmen often combined these styles. The collection of Howard Reifsnyder

FEDERAL FURNITURE

(Continued from page 108)

element was retained by Hepplewhite but largely discarded by Sheraton. In both styles the bold moldings of Chippendale have now been abandoned or reduced to delicacy in scale. That magnificent borrower and exquisite draftsman, that Baptist preacher from Stockton-on-Tees who designed more like a Frenchman than any other man ever born on English soil, Thomas Sheraton, was a master of scale and in this respect carried English furniture to a perfection it had never known before. In this period the woods employed were of generally lighter color than formerly, the mahogany often being finished naturally with little or no use of permanganate of potash, and satinwood and maple were used for inlays and veneers. The decorative motifs were, of course, classic and generally derived from architecture. Handles were of appropriate delicacy.

We have seen that the ornate phase of Chippendale developed in pleasure-loving Philadelphia was not taken up in New England, but though the Pennsylvania neighborhood still retained its ability, its craftsmen of the present period were now equalled by those of Massachusetts. The chaste beauty and restraint in ornament characteristic of these classic styles seem especially to have appealed to the New England temperament and admirably to have satisfied its ideals in furniture.

For this reason I have given a proportionately large representation to this section in the illustrations of the

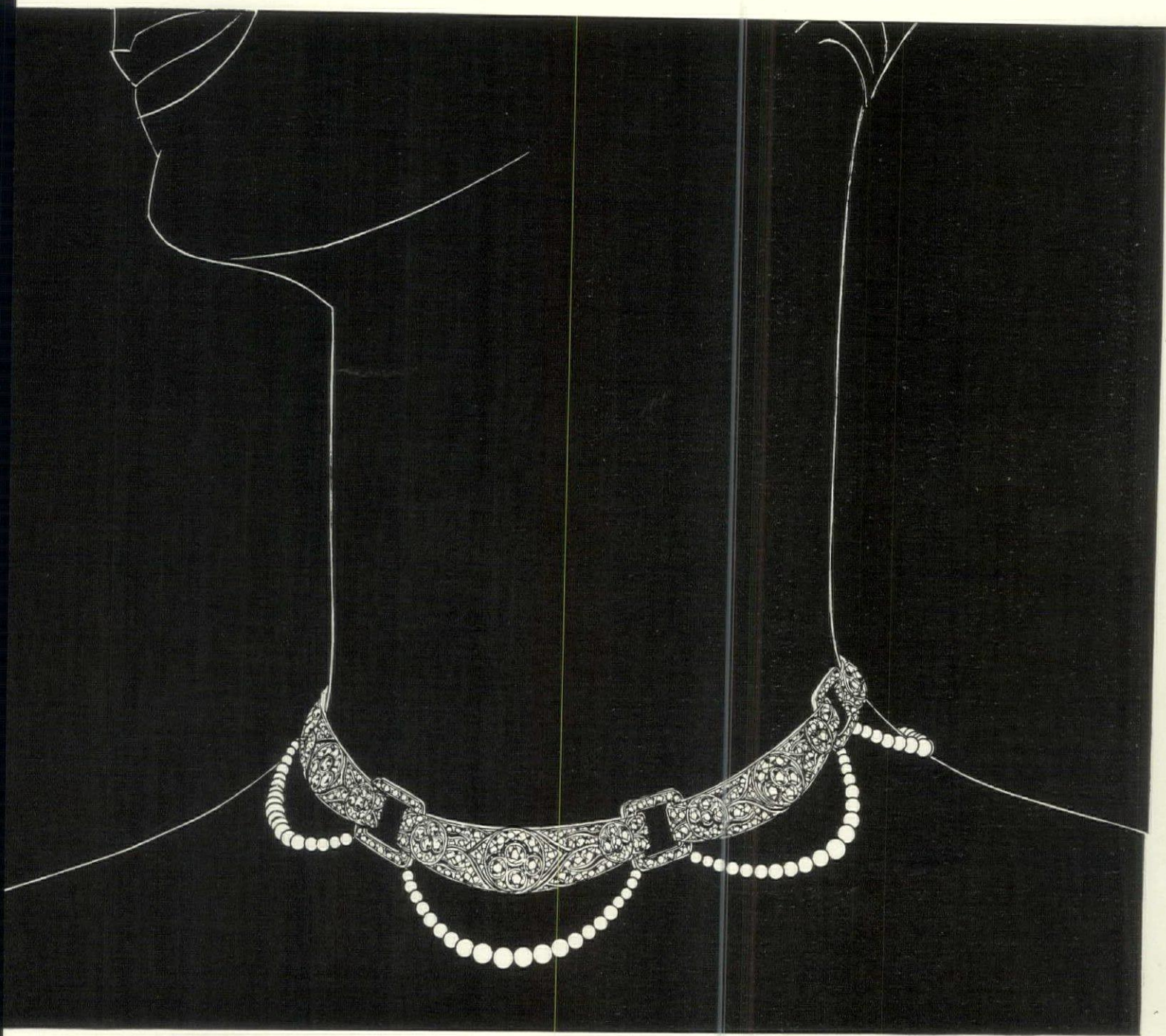
particularly fine secretary with mahogany front and the mahogany maple desk—both Sheraton lovely Hepplewhite china closets, Portsmouth chest-of-drawers very long French feet, and, lastly, Salem Sheraton secretary of mystery. The London "Connoisseur" through whose courtesy I am illustrating it, tells us that it has been in South Africa for many years although, through its journey, the usual brass urns are missing, but the original glass still remains. Of the greatest interest is its label, which adds to our records the name of the accomplished cabinet-maker so I am aware previously unknown.

The more southerly neighborhood is represented first by the magnificent secretary in which a part of the author's fine collection of china and silver has temporarily found room. The origin of such pieces as this is in the Philadelphia neighborhood between some of the fine cabinet-makers of the Quaker City and William Eckerson of New Brunswick, New Jersey, who did similar excellent work. The general style of the piece, with its slightly outward-canted legs is Hepplewhite but many craftsmen seem to have preferred the Sheraton top, here conjoined.

Two other pieces of Philadelphia cabinet-work are shown—a dark wood Sheraton secretary. The latter is unusual in its lowness, and on account of it some years ago the writer christened it "the dumpling".

(Continued on page 116)

graceful interpretation of the current mode is offered in this ornament created
Black, Starr & Frost. The choker necklace paved with an interesting motif
diamonds is gently curved to follow the contour of the neck. Festoons of matched
and graduated pearls hang gracefully from the connecting links. The pearls
may be detached when desired and the ornament worn as a diamond necklace.



© B. S. & F., '27

BLACK STARR & FROST

DEALERS FOR 117 YEARS—FIFTH AVENUE, CORNER 48TH STREET, NEW YORK · · PARIS · PALM BEACH · SOUTHAMPTON

Gifts That Suit The Needs of Every Taste and Purse

ON CARS OF QUALITY

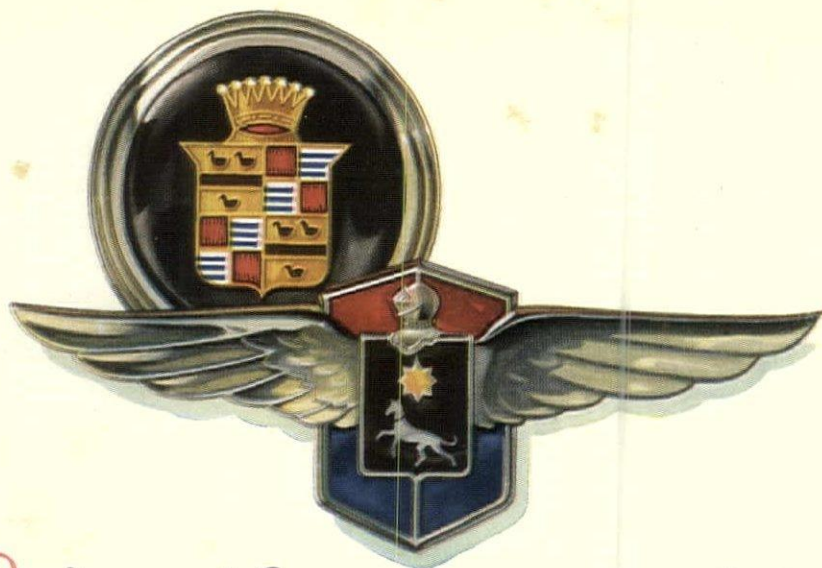
BUILDERS OF QUALITY CARS—IN WHICH EVERY UNIT MUST BE
OF THE FINEST IN BOTH MATERIALS AND ENGINEERING—SELECT
THE DÉJON SYSTEM FOR DEPENDABLE, TROUBLE-FREE START-
ING, LIGHTING AND IGNITION . . . IF THE PERFORM-
ANCE OF YOUR SELF-STARTER HAS NEVER CALLED
YOUR ATTENTION TO ITS MAKE, YOU ARE
PROBABLY ENJOYING DÉJON SERVICE.



DéJon

Starting, Lighting and Ignition System

DEJON ELECTRIC CORPORATION
Builders Ignition Technique
TOLEDO, OHIO



Scientific tests which prove the surpassing performance of CADILLAC and LA SALLE

America has for a generation looked upon Cadillac as the fullest and finest expression of all that is most desirable in a motor car—and it has discovered in its brilliant companion-car, the La Salle, results fully comparable to those of Cadillac.

This general opinion is certified by a series of 136 separate, scientific tests, covering in detail all phases of performance, maintenance and comfort.

These tests are applied, not only to the Cadillac and to the La Salle,

but to all the leading cars in the Cadillac and the La Salle price groups, at the General Motors Proving Grounds, near Detroit.*

The conditions, and the ingenious scientific apparatus employed, assure absolute accuracy and unimpeachable impartiality. Each car under test is driven in a few months, more miles than the average owner will drive in three or four years.

Summed up, these comparative, scientific tests prove that Cadillac and La Salle are *the greatest all-*

around performing cars in the world—and unequalled, as well, among fine cars, for simplicity, for dependability, for long life and for economy of maintenance.

These results explain, fully and finally, why the Cadillac Motor Car Company today is called upon to manufacture fully half of all the cars produced in Cadillac's particular field, and why it is required to deliver far more La Salle cars than any manufacturer of an automobile anywhere near its price, ever produced in that car's first year.

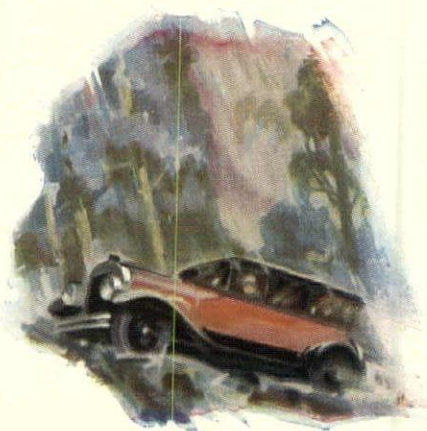
**The General Motors Proving Grounds occupies a tract of 1245 acres traversed by roads of all kinds with grades of all degrees. Its purpose is to demonstrate wherein General Motors cars may be improved. The engineers in charge devote themselves to constructive fault-finding. Their findings are impartial, for the farthest thing from their minds is to praise any General Motors car.*

C A D I L L A C M O T O R C A R C O M P A N Y

Division of General Motors Corporation

DETROIT, MICHIGAN

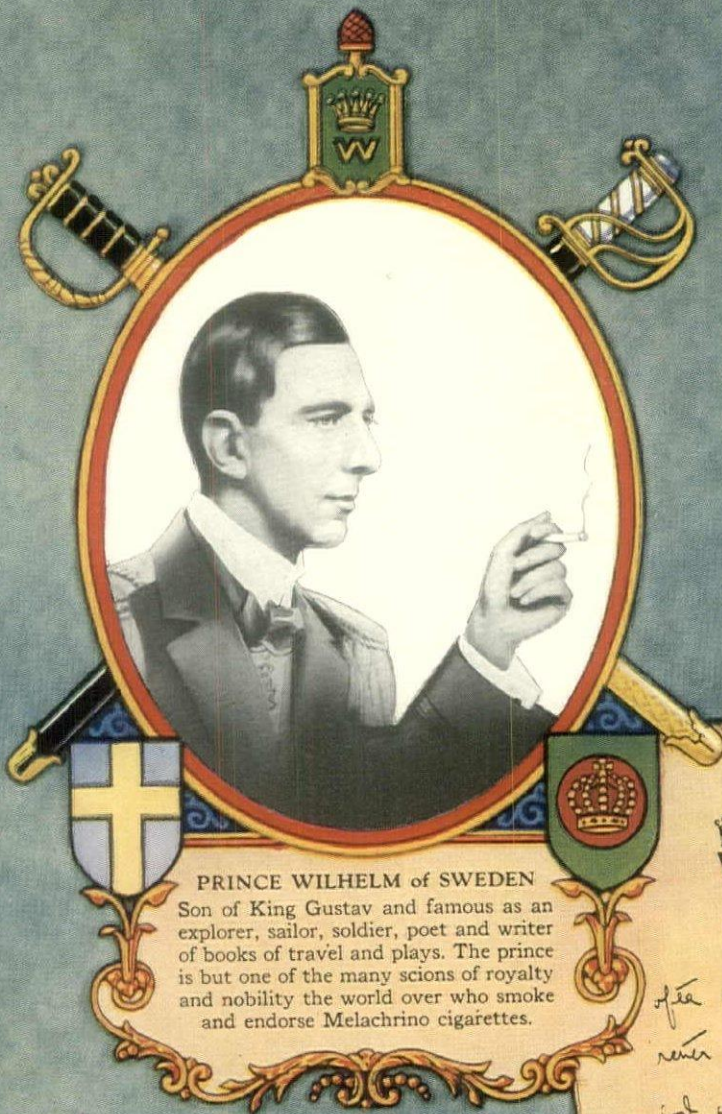
OSHAWA, CANADA



ORIGINAL MELACHRINO

"The One Cigarette Sold the World Over"

Melachrino cigarettes, made of the very finest Turkish tobaccos, have won the patronage of the aristocracy of the world—the eminent ones of America—the royalty and nobility of Europe—because of their distinctive delicacy of flavor, aroma, smoothness and richness.



PRINCE WILHELM of SWEDEN

Son of King Gustav and famous as an explorer, sailor, soldier, poet and writer of books of travel and plays. The prince is but one of the many scions of royalty and nobility the world over who smoke and endorse Melachrino cigarettes.



30¢ the packet of 20

15¢ the packet of 10

CORK TIPS AND PLAIN ENDS



W

*C2 began info heard at jay
flee not at melachrino tinned cig-
rettes a junior son herita in mild or
ind soon.*

Stockholm Sept. 1925

Wilhelm

TRANSLATION

This is to inform you that I have smoked the very excellent Melachrino cigarettes and found them to possess a very mild and agreeable aroma.

WILHELM

Mrs. C. G... writes us:

*My Smokadors save my
rugs, my furniture and
my maid's disposition."*

Here is a paragraph from a letter from another satisfied user:

"They are inexpensive. *What are a few pennies a day* when I think of the muss and the trouble to clean up spilly and messy ashes and stubs after company has gone home."—Mrs. E. G. P...

Smokador is indispensable in the well-appointed office.



A convenience in the home; good looking and easy to put where you want it.



Smokador is a member of many clubs. Seen in the best hotels, too.



Patented roly-poly "Rock-a-by" base swings Smokador back into position. It does not tip over and spill.

Made of durable metal and ornamental 28 inches high

Note the snuffer grips—two on each Smokador. They hold forgotten smokes and snuff them out.

Ashes and stubs fall through the bottomless tray and hollow stem down to roomy, air-tight bowl where they can't smolder or smell.



Pat'd. Oct. 27, 1925
Dec. 1, 1925

Special Folder to show Colors —FREE

If you wish to see actual colors, send for folder No. 10. It answers the questions you may want to ask.

You can buy
Smokador
by mail!

There is only one
TRADE MARK
Smokador
REG. U.S. PAT. OFF.

© 1927, S.M.CO., INC.

H.G., 7-27

SMOKADOR MANUFACTURING CO., INC., 130 West 42nd Street, NEW YORK CITY
If your dealer can't supply you, send \$10.50 for each Smokador by check or money order (\$11.00 west of Mississippi; \$15.00 Canada.) We will ship your Smokador promptly and deliver through the dealer you name. Check the color you desire.

Name.....

Street.....

City..... State.....

☐ Mahogany
☐ Dark Bronze

☐ Light Brown
☐ Chinese Red

☐ Light Blue
☐ Dark Blue

☐ Willow Green
☐ Olive Green

☐ White
☐ Roman Gold



Keeps porch clean; ashes can't blow or be scattered about

—an Interior Decorator says:

"They are very decorative, with the wide range of good colors, and are easy to fit into any decorative scheme. Their usefulness is obvious. I think you are producing a very fine ashstand, skillfully designed to meet the demand of the most exacting decorators. I particularly recommend them for porch use."

AGNES FOSTER WRIGHT,
Interior Decorations,
447 Park Avenue, New York

Messy Ashes Out of Sight
Absolutely Odorless...Easy to Clean
Does NOT Tip Over and Spill

You can't even see the mess and muss of ashes, stubs and half-burned matches when Smokadors are used.

Smokadors are servants of cleanliness and convenience...as useful in your home as your vacuum sweeper. Socially correct, too. You see them in well appointed homes, smart hotels, fashionable clubs, on limited trains and ocean liners. Always a nice note of style and color. Ten attractive shades to choose from (see coupon below).

Ashes, stubs and matches drop right down through the graceful hollow stem into the roomy air-tight bowl. Cigarettes go out instantly without "scrunching." No smoldering and not even a

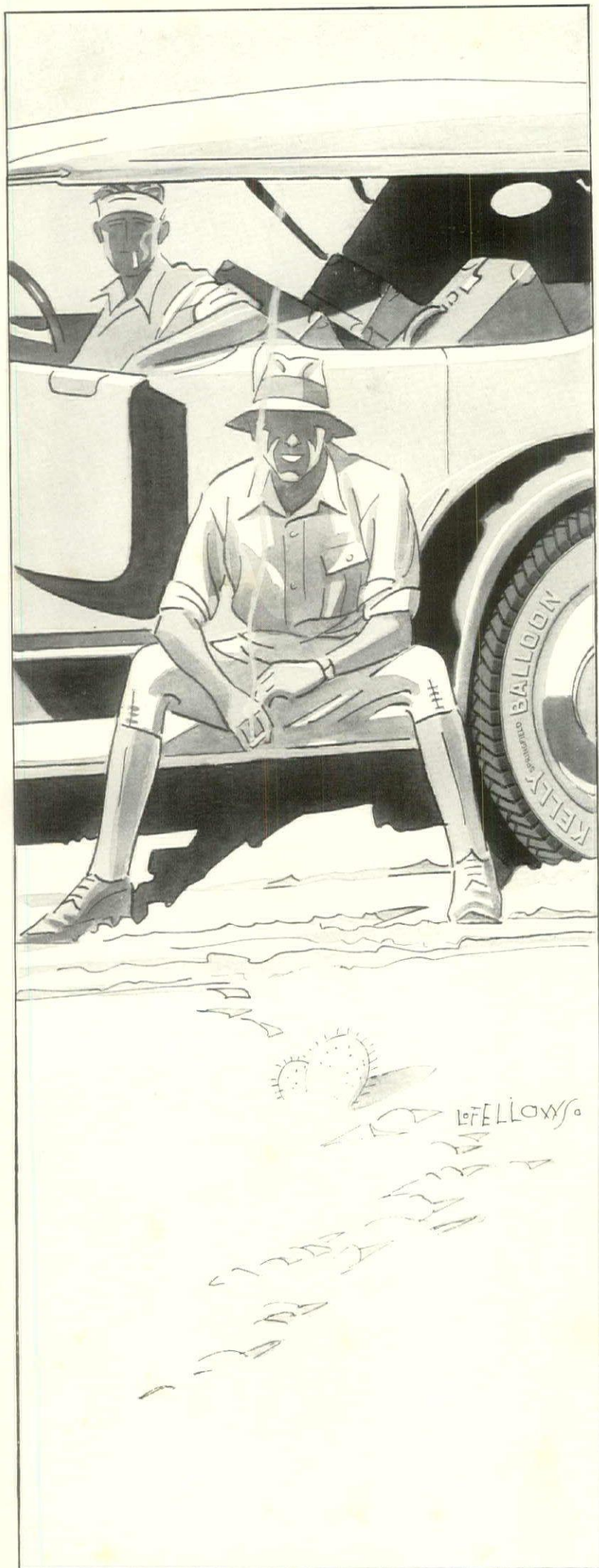
trace of smell. "When they go in—they go out," as one user says.

To empty Smokador, simply unscrew the stem and empty out contents of bowl. To clean, use a dry cloth.

There is only one Smokador

Don't be misled into taking any but the genuine—look for the name, Smokador, on the match box holder and on the bottom of the bowl. This mark is a guarantee of genuineness, perfect workmanship and material.

Sold by better department stores, furniture, sporting goods, office equipment stores, and many other stores where smart things are offered.



"Boy, it certainly is hot! I hope your tires will stand it; I'm not hankering to do any changing in this sun."
 "You won't have to—these are Kelly-Springfields."



Hewitt

An excellent example of Staffordshire potting: A pointer standing over the fallen game he is about to retrieve

THE STAFFORDSHIRE KENNEL

(Continued from page 89)

of a gentle little dog, sitting humbly in the background, while all the others were in active sporting attitudes. In every detail, with its brown ears and brown spots on its silky coat, its wide open eyes and meek expression, it corresponded precisely to the china dogs of the potteries. It was called "Comforter."

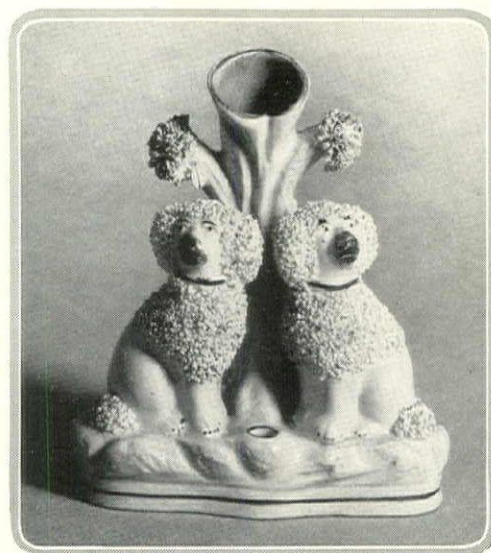
That the comforter should have completely disappeared and have left no trace among dogs alive today may easily be understood when one looks at the pensive little china effigies and sums up the probable merits of the original as a dog.

The china comforters were always made in pairs—one dog facing the other. They were made in five standard sizes, the largest being eighteen inches high and the smallest about six inches in height. The most popular size was nine inches. They varied in color, according to the fancy of the potter, although the bodies were almost invariably white. The ears were colored,

and there were half a dozen special colors scattered over the body. A gold padlock always hangs from a collar about the neck and a little chain falls across the chest and appears over the back. Red was the favorite color with the potter, though there are, doubtless, many comforters with gold ear spots. I have seen them with the ring in black, brown, green, green even copper lustre. I don't remember ever having seen a blue one. The eyes are pink, and the eyes are penciled most in the form of human eyes, which is possibly what gives china animals such a pathetic expression. The backs of these dogs are decorated.

The china poodles are smaller than the comforters and are not restricted to the absolutely conventional sitting posture of the ter. The poodles usually hold a basket in their mouths. They are

(Continued on page 148)



Poodles were never intended by nature to be shorn of half their glory, but some 18th Century Frenchman instituted the fashion, and the breed will no doubt be a victim of the clippers for all time



SOFT COLORS

IN THE CURTAINS AGAINST THE GLASS

A charming note in the new decoration . . .

UNTIL recently, though furniture, draperies, rugs and various accessories all led toward a definite presentation of color, little thought was given to the color possibilities of the glass curtains or to their contribution to the decorative scheme.

At last it has been realized that the curtain hung against the glass may carry out the general color plan and add much to the beauty of the window and of the room. It may take its color note from the furniture, draperies, or other source—repeating an important color or emphasizing some delicate and illusive tone.

Today the decorator has a wealth of ma-

terials from which to choose and a wide color selection—shimmering gauzes, rayons, transparent nets and casement cloths in soft gold, champagne, magenta, fuchsia, flame—in any number of lovely colors . . . And as fascinating as the fabrics themselves are are their names—*Tanjore Gauze, Alcazar Net, Agra Silk, Toile Tournaine.*

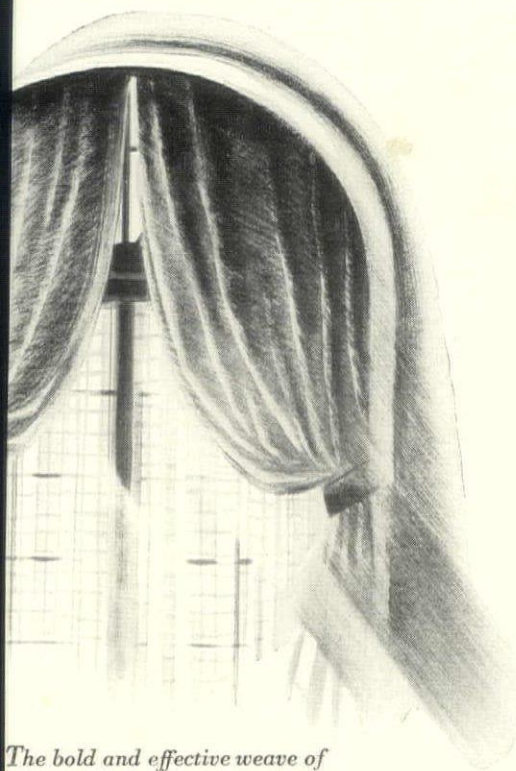
Schumacher offers the newest in curtain fabrics as well as a distinguished collection of drapery and upholstery materials—damasks, brocades, brocatelles, velvets,

tapestries, satins, taffetas and prints. Your decorator, upholsterer, or the decorating service of your department store will be glad to show these to you. Samples specially selected to fit your decorative requirements can be promptly secured by them.

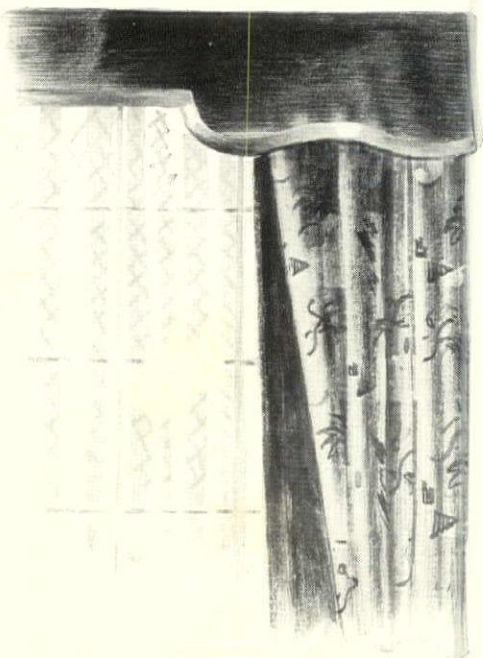
"Your Home and the Interior Decorator"

How you can, without additional expense, have the professional services of an interior decorator is explained in our free booklet, *"Your Home and the Interior Decorator."*

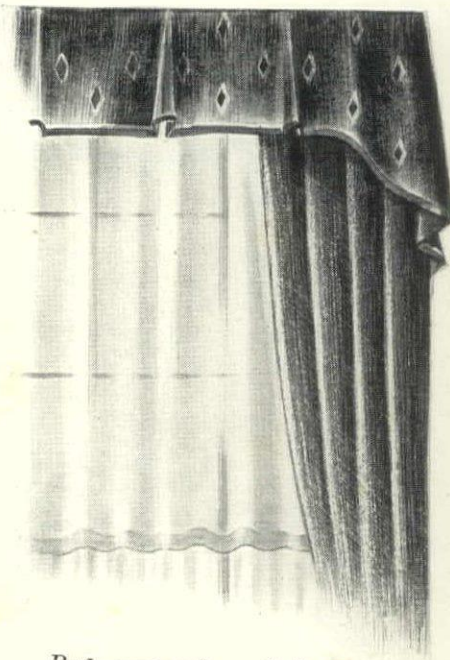
Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-7, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.



The bold and effective weave of Alcazar Net makes an interesting pattern against the light



A sunfast net with a small crisscross pattern comes in soft pink, champagne, paeon and other interesting colors. With the sunlight filtering through the transparent folds, it is effective alone or in combination with draw curtains and over-draperies



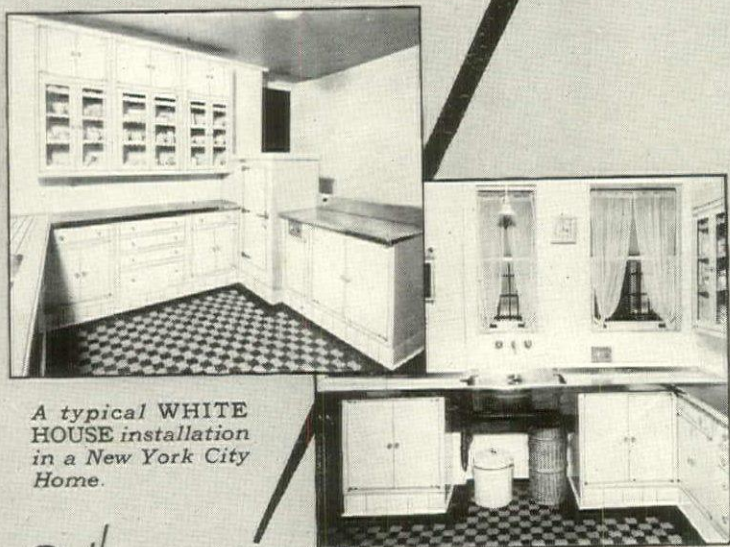
Both smart and practical are these double sash curtains of Agra Silk Casement Cloth

F-SCHUMACHER & CO.

FEDERAL FURNITURE

(Continued from page 110)

Steely



A typical WHITE HOUSE installation in a New York City Home.

The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS

WHETHER your home be large or small, WHITE HOUSE Units are the logical solution to your kitchen equipment problems.

Made entirely of STEEL—the one great structural material—these units are moisture proof and fire resisting. Three coats of baked white enamel make them easy to clean. Absolutely sanitary, for steel—unlike wood—has no tiny crevices where germs may hide.

You can fill any size space—simply by combining WHITE HOUSE Sectional Units. Catalogue and additional information on request.

JANES & KIRTLAND, Inc.

101 Park Avenue

New York City

In bedsteads our American makers did not generally follow with particular closeness the English styles of either Hepplewhite or Sheraton, though our examples usually more nearly resemble the latter. One of those illustrated is of a field-bed in a New England residence. The other, having the regular form of tester, is at historic Upsala, Germantown, Philadelphia. Both sections are therefore represented.

References have previously been made not only to the uncertainty or overlapping of the Hepplewhite and Sheraton styles but to the frequent combination on the part of our American craftsmen of distinctive features belonging to the two modes. And it will be noted that these blendings were generally satisfactory. Both this and their ability to turn so readily, and with little transition, from the Chippendale to the Classic conceptions shows the quality of our workmen's skill.

It is amazing, too, to find the great number of variations in form and ornamental detail that we constantly encounter. Furniture was then made not by machines but by men; and man when he works individually is invariably possessed by the itch to create, to develop his own idea, to express himself, and not to copy. The cabinet-maker of the older day was working in the wood itself; and even when he

followed his model was gaining appreciation of the capabilities of material, a mastery of proportion of detail, that made him potent at least a designer and so able to life and vigor into his work; as we have seen, the bolder spirit mingled styles or made innovations and developments of his own.

Was it because of his intimate tact with material and the peculiar carrying out of design that the product of the unassuming 18th Century workman and the results of his fabrications were mostly right, those of the present-day designer who works on paper, are wrong? We cannot blame the machine entirely upon machinery; machinery at least does hand what it is set to do.

Whatever the cause, the fact remains that if the phrase "verification" is an axiom in literature, to verify commercial period furniture by original examples is no less necessary—for commonly the more the worse they are!

With the enlightenment of the public by means of the continuous illustration of authentic furniture in books and magazines we may expect that the householder and the manufacturer will soon be satisfied with "reproductions" only—in which case we may be sure that the manufacturer will be quick to supply them.

THE BEDROOM IN MASQUERADE

(Continued from page 78)

comfort with distinguished lines and within the means of everybody.

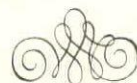
The sketch at the top of page 78 shows a practical and pleasing arrangement for an alcove off a living room that has to serve as a bedroom. An attractive day bed, with its side placed against the wall opposite the doorway, fills the space seen through the alcove opening. It may be upholstered in chintz or some more formal material matching that used in the living room.

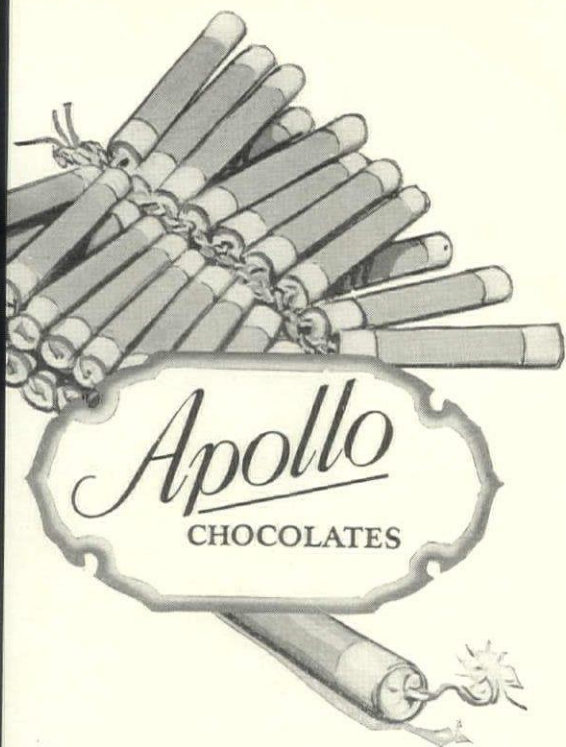
Narrow chests of drawers, about four feet high, are placed at either end and add a useful as well as decorative note, for the drawers of these little commodes are big enough to hold underwear, stockings, gloves, etc. Chests of this kind come in many styles—pieces of French inspiration with marble tops and decorative inlay, dignified 18th Century English designs, or simple models in plain color enamels.

A secretary desk with drawers below and shelves above is another article of furniture which does double duty, and many pieces of this type are small enough to find space in the alcove. There are several finishes to choose from—painted and lacquer effects, in addition to the more con-

servative mahogany, walnut or mediums. Those with solid doors and shelves are most satisfactory. The space above may be used for shoes. Some delightful 18th Century French desks in the natural wood are finding their way to our country. They are quite different from the secretary desk, but almost as useful, as they have drawers below. The lid of the desk part shuts in a vertical position and makes a fine looking piece of furniture when closed. A desk of this type is at the left in the sketch at the top of page 78.

Still one more piece may be added to insure the complete comfort of the bedroom in masquerade. This is the *poudreuse*, or small dressing table, which can be placed under the window. When raised, the lid containing a mirror will be against the light, therefore in the best position. When the lid is closed, this article of furniture assumes the unobtrusive and simple appearance of a mere table, and may be employed for plants or anything else. A chair for the desk may be those used in the living room, or a stool to slide under the *poudreuse*, and a large mirror above the day bed complete the furniture of this space.





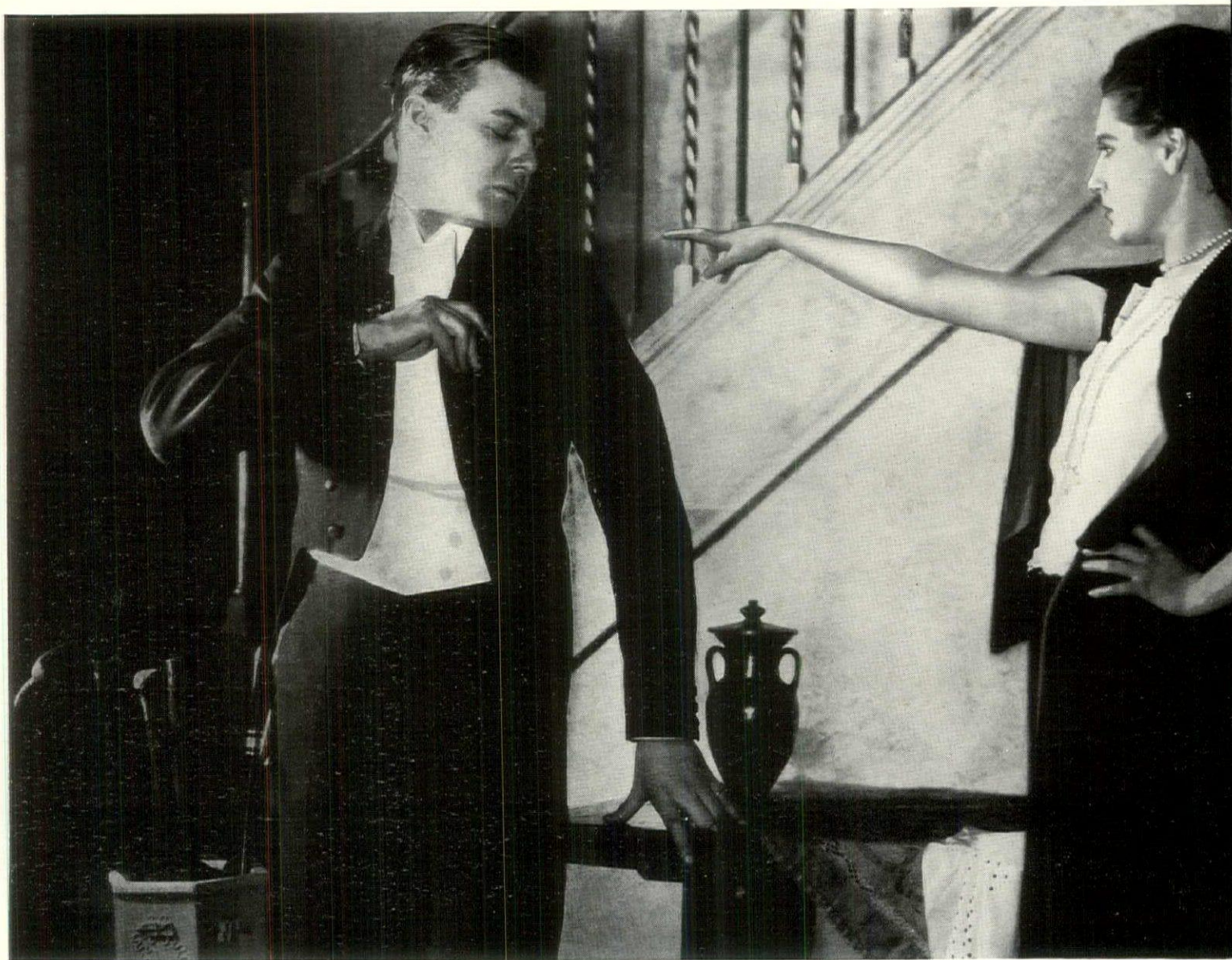
*E*ach piece in a box of Apollo Triple Seal is a delightful creation, for it is made from the finest ingredients—nuts, fruits, cream, honey, chocolate—always the best flavored, the most delicate, the purest.

And their goodness is protected by the three seals. At one of the better stores near you there's a fresh shipment of Triple Seal.

Apollo Chocolates are made by F. H. ROBERTS CO., 128 Cross Street, Boston, Mass.



"You've ruined the evening"



Now dandruff is avoidable

Why do so many marriages fail?

Among the causes, according to famous jurists, is the failure of married people to be fastidious about their person after marriage. They let down. They grow careless. They permit such things as dandruff to exist. Embarrassing at its best, it is dangerous and disgusting at its worst. And now there is no excuse for it.

Listerine is accomplishing amazing results in checking loose dandruff (epithelial debris). There is nothing complicated about the treatment.

Simply douse Listerine, the safe antiseptic, on the scalp full strength, and massage thoroughly with the finger tips. Keep it up religiously for a few days and in stubborn cases longer. Results will delight you.

The soothing antiseptic essential oils of Listerine leave the head with a nice feeling of coolness and cleanness. You really look forward to every application.

Try Listerine this way. Almost immediately you will note an improvement. Lambert Pharmacal Co., St. Louis, Mo.

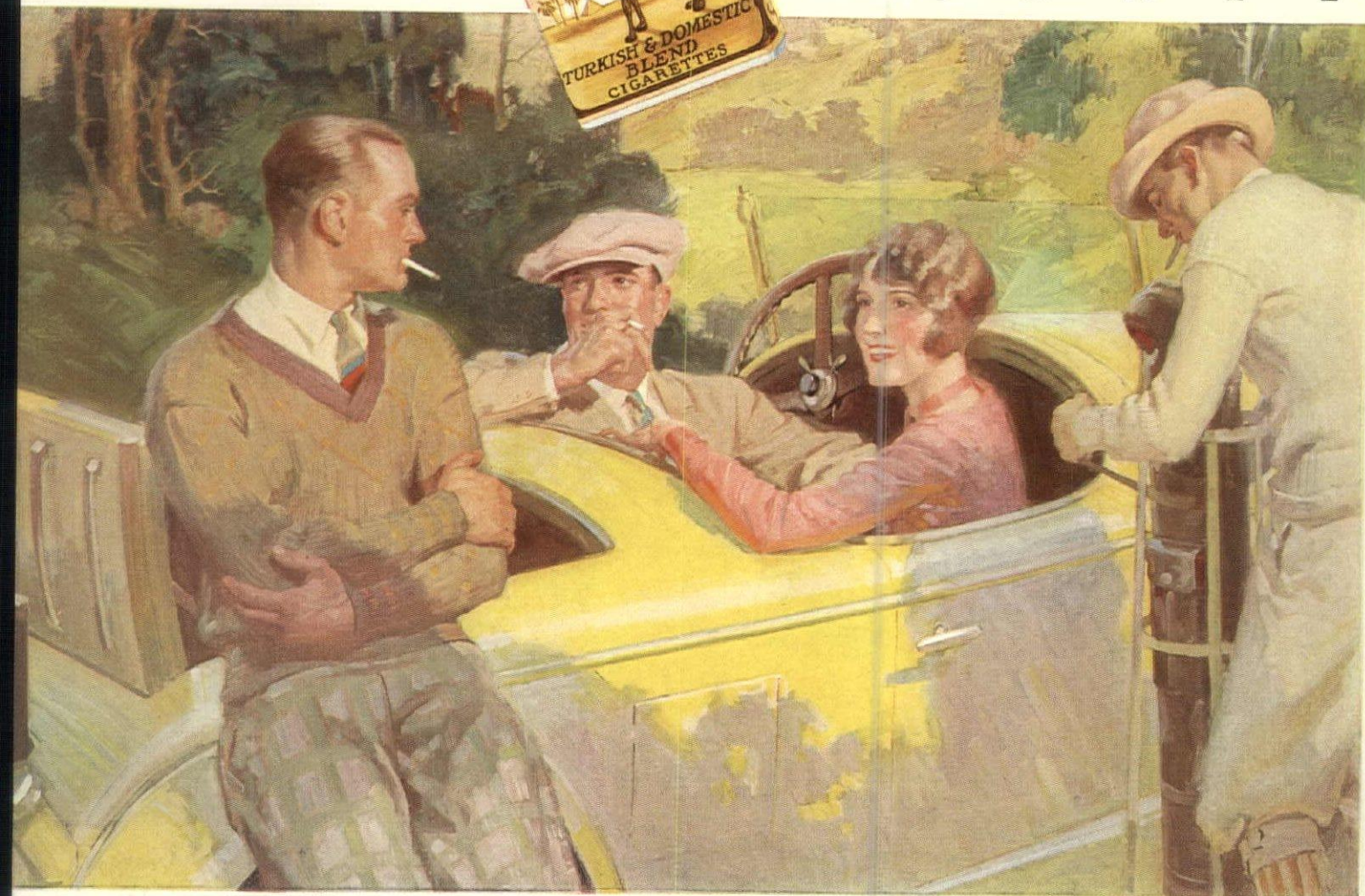
**SPREADING
LIKE WILDFIRE**
So goes the good news
about Listerine Tooth
Paste—the dentifrice that
gets teeth whiter in quicker
time than ever before. The
price—25¢ for the large tube

LISTERINE

—and dandruff simply do not get along together

A V E A

C A M E L



Camels — created for enjoyment

THE people of this modern age are the busiest workers of all time. But they are wise enough to seek relaxation, and they place Camel first among cigarettes.

For Camel is the modern word for *enjoyment*. In your work and in your play, through busy days or restful evenings, Camel will answer your every mood.

The world's largest tobacco organization secures the best of everything for Camels. The choicest tobaccos grown.

Such blending as you never dreamed of for enhancing the taste of fragrant tobaccos. And through it all a skill and sureness in producing the world's best.

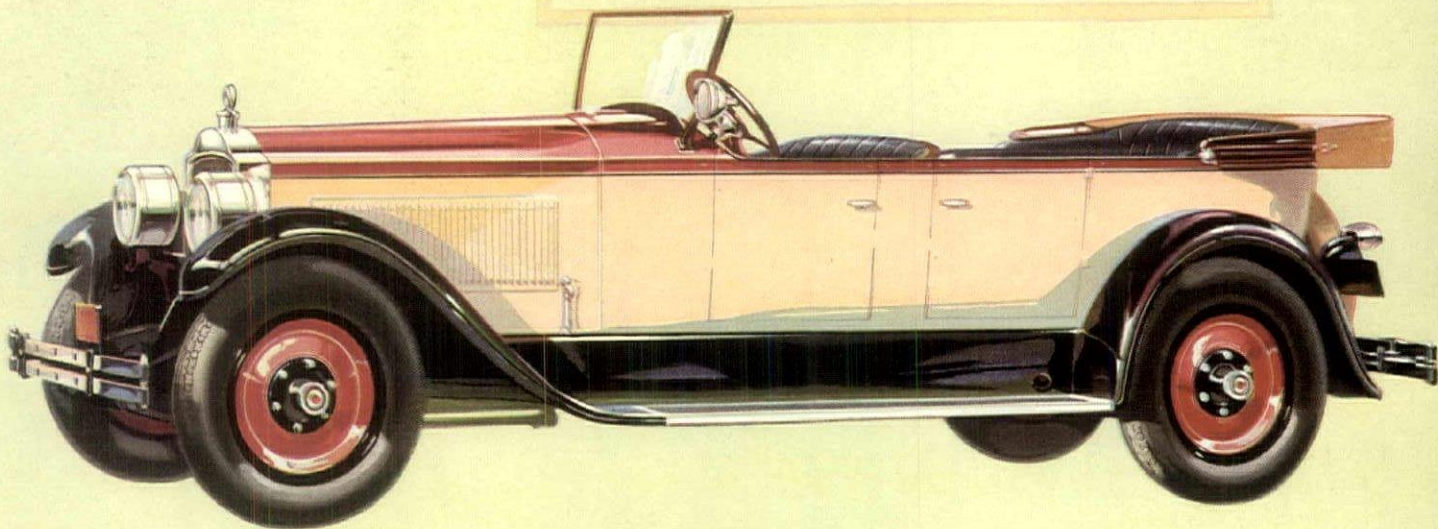
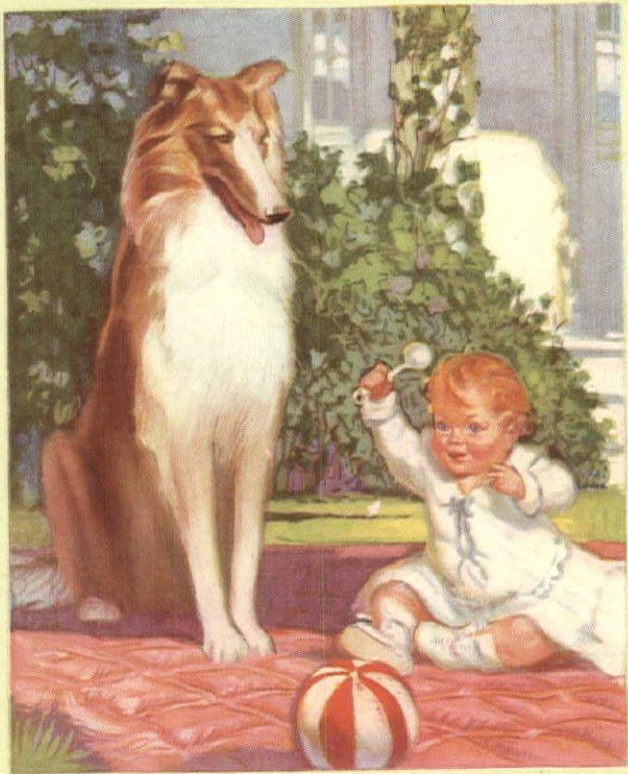
Modern smokers are the hardest to please ever known. And they find their favorite in Camel. No other cigarette in any age was ever so popular as Camel is today. Your supreme tobacco pleasure is waiting for you here.

"Have a Camel!"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.



"The supreme combination of all that is fine in motor cars"



DEPENDABILITY ~ ~

Thousands of families have not been without the faithful service of a Packard for a generation.

To these and many other families of more recent ownership Packard cars have come to mean far more than fine, efficient machines of transportation. They have gained some part of that affection men feel for faithful dogs and high-bred horses.

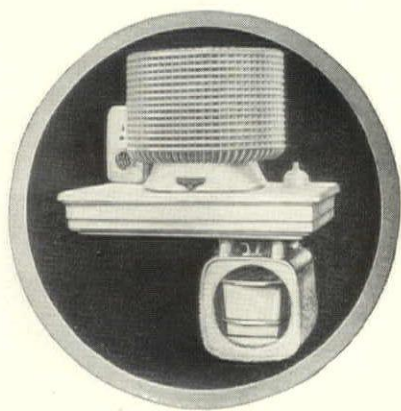
For the Packard is, above all, *dependable*.

Owners learn to trust the unfailing performance of this fine car—day after day—year after year—with its surprisingly small maintenance cost and simplest sort of routine care.

The famed beauty and distinction of the Packard, its roomy comfort, great power and long life—all have had a part in establishing its priceless reputation. But underlying all these is the Packard dependability which for twenty-seven years has made the name Packard synonymous with quality motor cars.

ASK THE MAN WHO OWNS ONE

PACKARD



A Simpler and Different Electric Refrigerator

The Creation of
General Electric



Refrigerator

HERE is a new development in electric refrigerators for the home that every person interested in a refrigerator will want to see—the creation of General Electric.

It marks an entirely new conception of electric refrigeration. It marks an entirely new type of icing unit—a type like any other you have ever seen.

The entire mechanism of the General Electric Icing Unit is housed on top of the cabinet in one hermetically sealed casing. (Note illustration.) That is the mechanism—none below the counter, none in the basement. There are no pipes, no drains, no attachments. Bulky machinery is eliminated—

virtually all servicing. Operating automatically, you need never touch it—never oil it. Current consumption is reduced to a minimum.

*The result of fifteen years
of intensive research*

This new-day refrigerator embodies the best thought of the leading electrical research organization of the world.

It has reduced electric refrigeration to a point of *simplicity* which makes it almost as easy to operate as an electric fan—and almost as portable. You may place it anywhere—move it anywhere. Just plug it into any electric outlet and it starts.

The General Electric Refrigerator—designed to accommodate this revolutionary icing unit—has distinct advantages. It can be installed anywhere. It maintains a most uniform temperature. It needs no attention. It is unusually quiet. It is always clean because the circulation of air through the coils drives dust away—prevents it from settling.

You will want to see this refrigerator. But, meanwhile, send for booklet No. 7-H which tells all about it, including the various sizes which are available.

Electric Refrigeration Department
of General Electric Company
Hanna Building Cleveland, Ohio

GENERAL ELECTRIC

LIGHTING FIXTURES OF ENGLAND

(Continued from page 118)

of Limoges enamel suggesting the Gothic pillar, was a favorite model. *Dinanderie* work was imported in the 13th Century and was much in vogue; the candlesticks were formed of grotesque animals, motifs common to Romanesque architecture, and later of human figures holding flowers with prickets. These prickets were so vicious looking they might easily serve as weapons. They were either set directly on a simple base, as were those from Limoges, or were on tripods with the peculiarly strutting legs characteristic of Dinant work. Dinant, a town in Flanders near Liège, was destroyed by Phillippe le Bon—though he must have been far from good—in 1466, and the metal-workers were dispersed, some of them reaching England and further popularizing the Flemish styles. Candlesticks were often of precious metals, rock crystal and ivory, but commonly of copper, bronze, latten, pewter, and iron.

MEDIEVAL SILVER

Medieval forms in silver were doubtless similar to those in brass and enamel. While no domestic silver plate now exists earlier than the 14th Century, we read of Henry III (1216-72) presenting silver candlesticks to Westminster Abbey, and we can guess at the magnificence of such candlesticks from the elaboration of the earlier one of Gloucester. The typical Gothic candlestick had a stem intersected with knobs; foot round, polygonal, or tripod. The column form with square dished plinth was used in the 13th Century. The old English custom of holding auctions "by inch of candle," in use until the late 19th Century, dates from at least the 14th. A candle was divided into one inch sections and whatever was sold went to the last bidder before the flame died out.

Hanging lights were the characteristic Gothic hoop or corona pierced to hold small conical glass oil cups or arranged for candles; or the candle beam, beams of wood or metal simply crossed, though often gaily painted. When for permanent lighting instead of some special festival illumination, rarely more than one hanging light—hanging candelabra—was used in a room, and this was thought a luxury. These simple Gothic hanging fixtures were in use until supplemented by the more costly imported metal chandelier with foliated Gothic candle branches and perforated sockets. Hanging lights were occasionally of gold and silver in both corona and branched types. Branched chandeliers were rare, usually for churches, and bore ecclesiastical figures and Gothic ornament.

The 15th Century saw many developments in the crude lighting arrangements of earlier Gothic days. English interiors came more and more to resemble Continental interiors. Candelabra—branched candlesticks in use in the 14th Century—were now made with removable branches, a new idea introduced from Venice. This economic arrangement left a single candlestick for ordinary use, reserving the added branches for festive occasions, a model long popular with

silversmiths in France and in England though English examples are rare before the time of George III. Candelabra with a dished stand and branches springing from an upper bowl could be hung up or set on a table. Hanging candlesticks were not uncommon. In the late Gothic period candeliers were hung both in the great and smaller rooms of the house. The life of the family had formerly centered in the common hall, but in the 14th Century a desire for greater privacy brought the use of smaller rooms, a tendency which did not become general, however, until the Renaissance. Chandeliers of iron, painted in bright colors and sometimes decorated with enamel, jeweled gold work. Henry VII had a number of silver chandeliers, some plain, some parcel-gilt—partly gilded, partly silver. They were not unusual in existence, however, earlier than the Renaissance. By the year 1434 eight-branched chandeliers were not unusual on the Continent, especially the Netherlands, continued to supply England with brass chandeliers until the middle of the 18th Century, though they were never plentiful until the Restoration. Silver basins suggesting the old lamp or the Italian sanctuary were hung in churches, but these were for candles, and had an inner basin of latten to catch the drippings from their serges—great wax candles. An interesting record dated 1492 mentions "my candylbeme that hangeth in the hall with VI bellys of laton starre thereon." A hanging light was called a "belle canstyke" and a table light a "lesser" candlestick.

RENAISSANCE LIGHTS

With the Renaissance the light in smaller rooms became a fact of domestic comfort and the English home came into its own. Latten candlesticks were plentiful, and five or six of a pair might occasionally be used in a single room. Gothic designs persisted in iron tripods for rush lights and pewter and brass candlesticks. Pewter and brass also followed the newer styles of the native silversmiths. The typical candlestick had a circular dished foot, a stem intersected with a wide grease pan, and a distinct development of the Renaissance. Returning from The Field of Cloth of Gold where Francis I played the splendor of France, Henry VIII lavished his patronage on artists and craftsmen from Italy, France, the Netherlands, and lighting fixtures were made to conform to the great taste for magnificence. While expensive bronze Renaissance candlesticks were imported from Italy and France, all materials were locally used; and silver-gilt splendidly wrought candles as big as torches for Woodstock Palace—which at a word he yielded to his King; great "standing" candlesticks of wood; iron—one on a stand with a screw vise; some gilt and painted with figures of women and cupids in Renaissance style. Score of wall lights—became peculiarly popular in England, from those at Hampton Court with handsomely carved back plates reflecting the candle-

(Continued on page 124)



Perfect Harmony

For many generations slate has been recognized as an ideal flagging for terraces and walks. The slate is quarried and cut in the color tones and sizes required for each contract. It is practically everlasting, and admirably adapted for garden walks and flooring—inside and out.

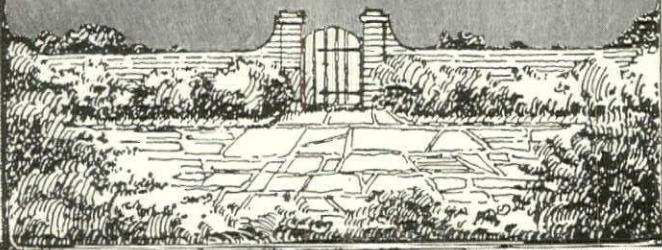
Our Architects' Service Department, under the direction of Mr. Walter McQuade, a practicing architect, will gladly cooperate with you and your architect in planning a Tudor Stone Roof. We shall be pleased to send you upon request a copy of our illustrated booklet which fully describes our service.

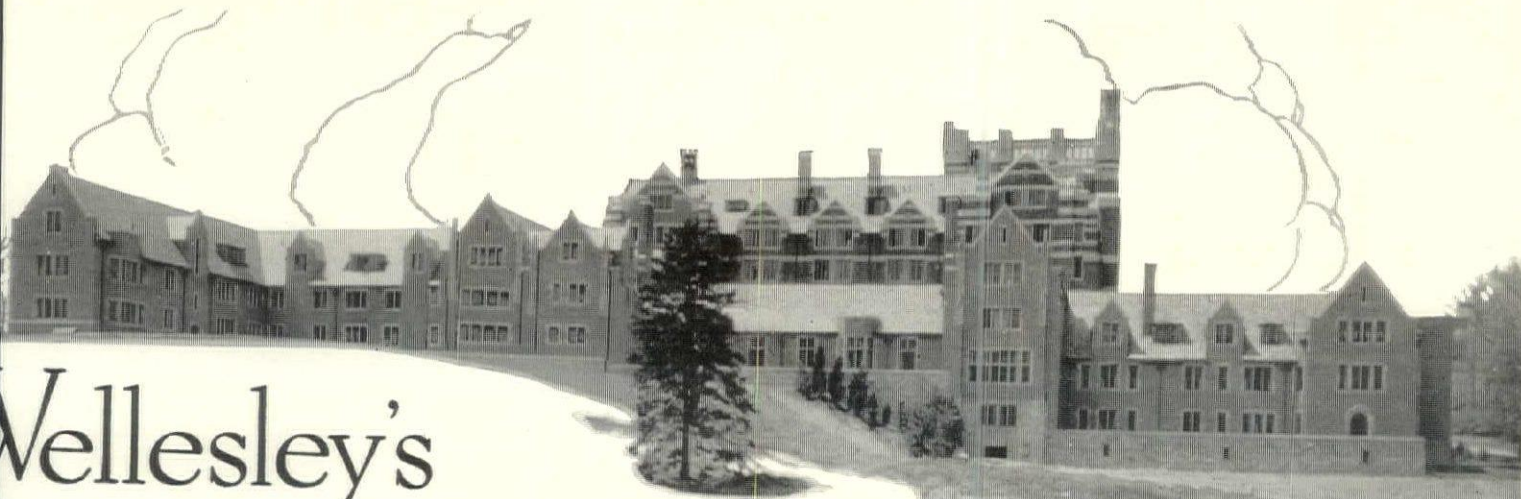
Rising and Nelson Slate Company

Sales Office and Architects' Service Department: 101 Park Ave.
NEW YORK

Quarries and Main Office: West Pawlet, Vermont

BOSTON PHILADELPHIA DETROIT CHICAGO



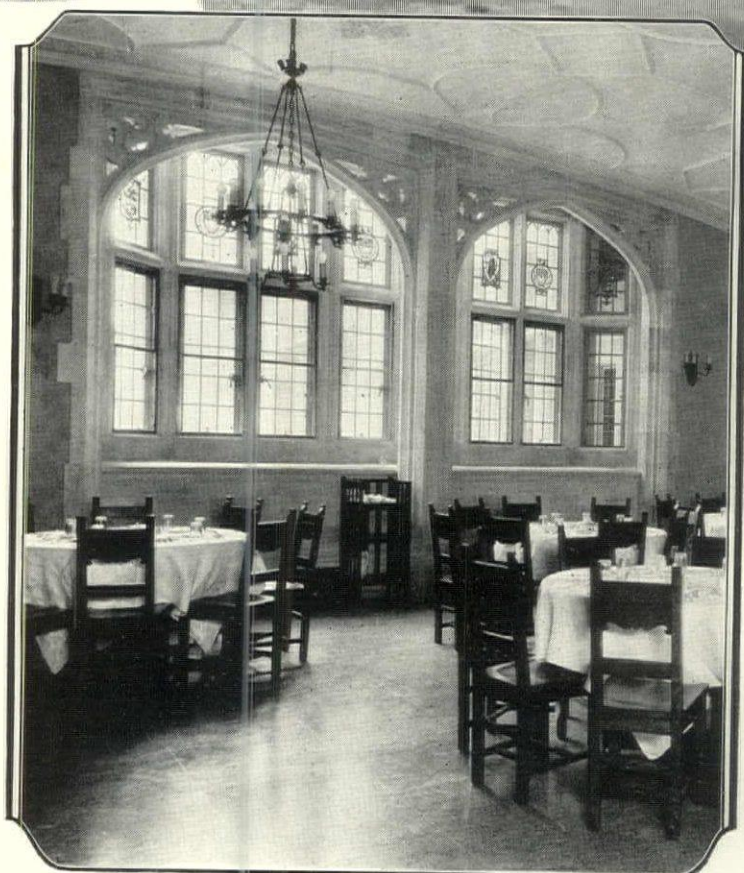


Wellesley's Beautiful Dormitory screened the Higgin way throughout

HIGGIN Screens assure the last word in screen protection, beauty and service in the new home for students at Wellesley. Their trim, narrow, unobtrusive metal frames do not bar light or air, nor interfere with the view. They are easy to handle and convenient to operate. Most important of all, they are built to give practically a lifetime of service.

Higgin Screens are adapted to windows and doors in all types of buildings, public and private, being made to match the surroundings in finish and design. Your home equipped with Higgin Screens will be so light, airy and comfortable on warm days and your screening problem will be solved for many years.

"Your Home Screened the Higgin Way" is the title of an illustrated booklet which you will find both interesting and helpful. Send for it today, also for name of nearest Higgin representative who will be glad to give you an estimate on any screening job.



THE HIGGIN MANUFACTURING COMPANY
Screen Makers Since 1893
General Offices: Newport, Ky.
Kansas City, Mo. Toronto, Canada

Wellesley College Dormitory.
Day and Klauder, Philadelphia, Architects.
Coolidge and Carlson, Boston Supervising Architects.
Mathews Construction Co., Princeton, N. J., Builders.



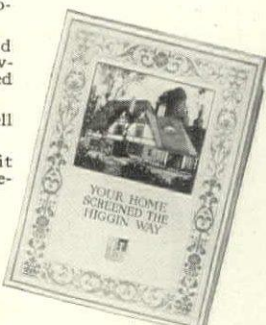
HIGGIN

ALL METAL

Window Screens

Screens that last longest cost least — Higgin Screens Last

- A Narrow all metal frames assure strength and durability and do not cut off light.
- B Bronze wire mesh resists corrosion.
- C Splines forced into frames hold cloth taut permanently. Removable in case cloth is damaged and requires replacement.
- D Frames enameled inside as well as out to prevent rust.
- E Corners, set with driving fit over inside corner angles, remain rigid.

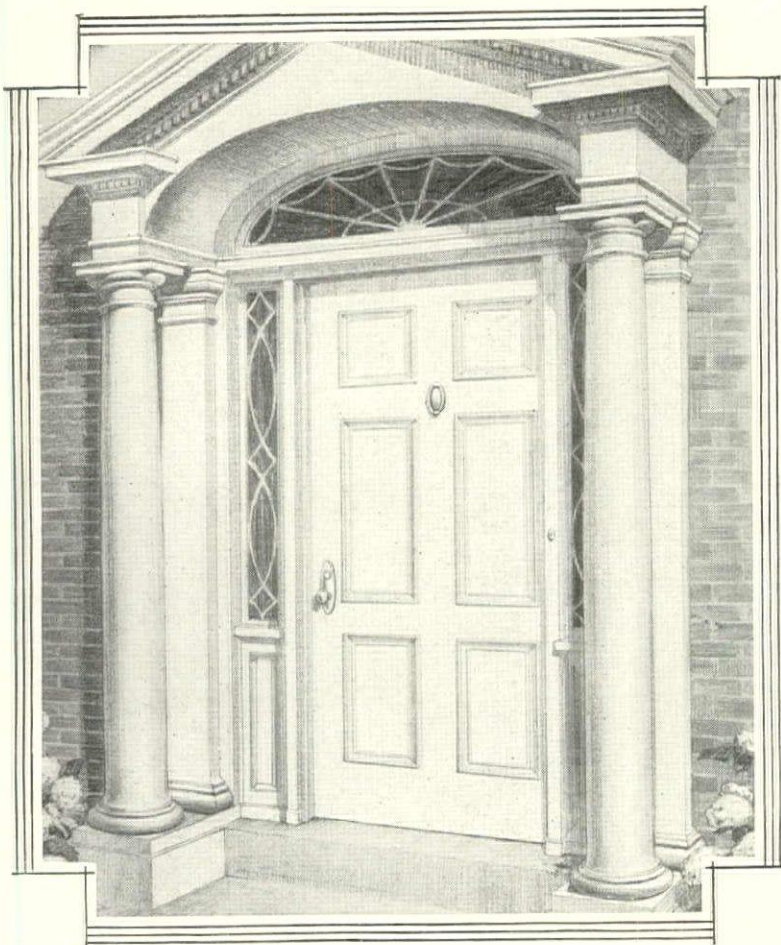


The Higgin Mfg. Co.,
Dept. 26, Newport, Ky.

Yes, I want to know more about Higgin All Metal Screens, so please send booklet describing them in detail.

Name.....
Address.....
City.....State.....

Is your home weatherstripped? No If not, we will gladly send you our interesting booklet on fuel saving and comfort.



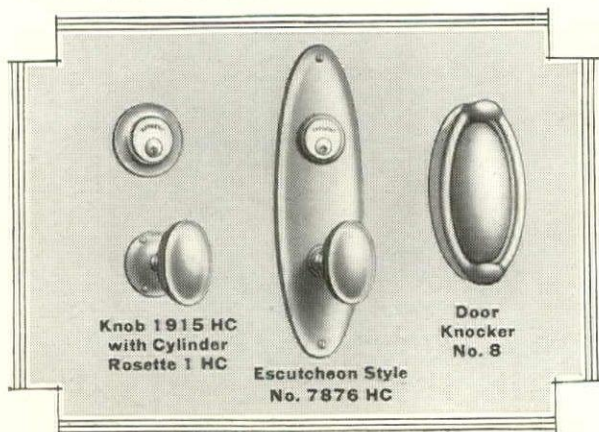
Simplicity is a virtue in hardware too

Simplicity is the charm of the Colonial. This style can be proud when it is Georgian . . . modest when of Dutch derivation . . . but always it is sincere, unaffected, genuine.

THE chaste hardware at this doorway is but one of twenty-seven Sargent designs built especially for Colonial homes. It comes in solid brass and solid bronze. Wear-resisting, rust-defying metals that are themselves as devoid of sham as the most notable Americana. In addition to the knocker, two front door applications are shown below. Choice of either the escutcheon or the sectional trim is optional—or an appropriate thumb-latch handle can be used if desired. Whether your home is to be in the Colonial or any other style, write for the free Book of Designs and with your architect choose the Sargent locks and hardware which can contribute most to its beauty, service and security. Sargent & Company, Hardware Manufacturers, 31 Water Street, New Haven, Conn.

SARGENT

LOCKS AND HARDWARE



LIGHTING FIXTURES OF ENGLAND

(Continued from page 122)

to those of cast bronze in Renaissance design, perhaps with the primitive attempt to include the Tudor rose in a Renaissance pattern. Metal chandeliers were still imported and were more elaborate and intricate. Candle beams of wood might be called chandeliers and have "latten candelstikkes." By the end of the Elizabethan period (1558-1603) wooden or hanging lights instead of rare luxuries were found in most houses. Lanterns were simple compared with Italian Renaissance models; a "lanthorne of white latten" might be placed on the stairs; one of "white tynne" plate against a wall; one of carved wood with glass; but ordinarily they were of horn. Lamps seemed to have developed little from the primitive type.

The 17th Century saw that excess of luxury and indulgence which brought the sharp protest of the Reformation (1649), only to swing back to greater indulgence in the Restoration (1660) of Charles II. The French taste of Louis XIV prevailed. Silver, plain or gilt, was used for elaborate lighting fixtures but latten was common, with pewter and wood, pottery and iron for humbler uses. *Champlevé* enamel was used on brass decorated candlesticks early in the Century. But every thing that may be said of 17th Century lighting fixtures is said with one eye on silver, for silver was used with that magnificence we associate with precious metals and with a sumptuousness and largeness that astonishes us even today in the chandeliers, sconces, and superb candlesticks of the period. Lavish *repoussé* and chasing in a veritable splurge of ornament disappeared when the Britannia standard for purer silver with less alloy was in force (1696-1720), for sharply cut ornament would not hold its form in polishing such soft silver.

VARIOUS ORNAMENTS

Silver candlesticks were made in Medieval forms well into the 17th Century, but the wide grease pan descended gradually and disappeared while the nozzle became a distinct capital. The flatter circular foot was used, as well as the heavy Oriental and Venetian type like an overturned bowl, the fluted column on a square foot, the trumpet shaped foot, and finally the classic fluted column and baluster stem. The usual type incorporated various vase and urn forms as in the Renaissance. Foliage ornament gave way to natural flowers often of disproportionate size; but the acanthus was still used. Imported bronze candlesticks were fashionable. Snuffers came into use. Latten and pewter candlesticks followed silver designs but more simply turned, with trumpet base and wide grease pan at varying

heights on the stem. Ringed candlesticks were common. Brass, especially walnut, were bined and later elaborated. English brass candlesticks were still with Medieval monsters, human figures, and floral ornament. They followed prevailing types, occasionally with picturesque additions. Candlesticks of blown glass and of cut glass appeared in the late Century. Evolved shapes similar to the stem drinking glasses of the period. Delabre were similar in design to candlesticks, often made with multiple branches.

ORNATE FIXTURES

Brass back plates to increase light were followed by mirror over sconces, many for a single light. They were elaborately designed with *repoussé* work: acanthus, festoon, shell, basket of flowers, oak, acorn, cupid, scroll, and crest. The candle might be a man's arm or a shield shaped scroll of glass or metal. Delabres for candles, often "branches," were of silver, rock crystal, glass, and wood; imported of glass and brass. Silver brass chandeliers set the mode with acanthus, gadrooning, and many with escutcheons for the pendants. Brass chandeliers with huge balls on their baluster stems, and scrolled candle branches in one or three tiers, were highly decorated. Imported rock crystal was cut in land to ornament elaborate chandeliers with festoons and pendants. Those at Hampton Court. Glass chandeliers with cut pendants for imported Dutch models with balusters like the brass chandeliers. Some made without pendants. In the 17th Century chandeliers of elaborately carved and gilded wood were in vogue. They were more massive, had fewer branches than the chandeliers, their stems formed bulbous or polygonal motifs and branches magnificently carved typical 17th Century handling of acanthus. Early examples show French influence. There was little interest in French inventions for Glass was more generally used; one about 1600, of glass, has leaded green bottle stems. Pierced drums were used for lights, but candle light was still

Note: Seven articles have been published in this series on Period Lighting Fixtures, as follows: December, 1926, Italian; January, 1927, Spanish; February, Spanish; March, Early French; April, Quinze; May, Louis Seize; June, Rectoire and Empire.






Smart Tables in Summer

Summer tables, smart and gay—sparkling as the ocean under an unclouded sky—zestful as the breezes that set the ships a-skimming!

es, fine glassware *does* produce enchanting effects. Whether crystal or fascinating colors, *Heisey's Glassware* adds new delights to summer events.


raceful bowls for flowers. Practical plates for soup, for salads, or desserts. Large sandwich plates. Goblets, sherbets and fruit cocktails. Iced tea glasses. Charming cups and saucers. A galaxy of pieces, designs and patterns for every use, exquisitely fashioned.

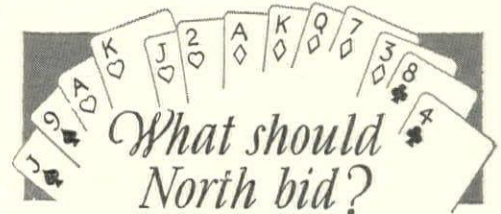
and colors to suit any whims of decoration: Hawthorne, the delicate tint of the amethyst—Flamingo, like the sunset glow—Moon Gleam, the green of summer meadows. At your store you will know them by the  trade mark; Heisey's stamp of quality.

Write for a copy of the booklet, "Gifts of Glassware," profusely illustrated in colors. It abounds in happy gift suggestions for all occasions.

A. H. HEISEY & COMPANY
Newark, Ohio

HEISEY'S

GLASSWARE  for your Table



This is the third set of six hands in a series of bidding problems by Milton C. Work.

In each of these six problems, South [the dealer] has already bid one spade. West, the second player, has passed. You as North, are asked to decide how you would bid each of these hands, being the third player, your partner having opened with one spade. Send in your bids before September 1st. Correct bids for all hands receive valuable prizes. Send bids to Bridge Contest Dept., A. H. Heisey & Co., Newark, Ohio

| | | | |
|-------------|---------------|-------------|-----------|
| Hand No. 13 | | | |
| ♠ J-9 | ♥ A-K-J-2 | ♦ A-K-Q-7-3 | ♣ 8-4 |
| Hand No. 14 | | | |
| ♠ J-5-2 | ♥ A-K-J-10-6 | ♦ A-K-Q-7-3 | ♣ None |
| Hand No. 15 | | | |
| ♠ J-5-2 | ♥ A-K-J-9-5-2 | ♦ A-Q | ♣ K-2 |
| Hand No. 16 | | | |
| ♠ J-4-3-2 | ♥ A-K-J-9-5-2 | ♦ A | ♣ K-Q |
| Hand No. 17 | | | |
| ♠ J | ♥ K-9-8-2 | ♦ Q-10-9-5 | ♣ J-9-6-3 |
| Hand No. 18 | | | |
| ♠ J | ♥ J-9-8 | ♦ Q-J-9-7-3 | ♣ 9-8-4-2 |





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NEW CHARM—new distinction—for bathroom and kitchen! Sani Onyx brings six unique surface textures, with a limitless array of color combinations. A whole new world of decorative possibilities.

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A VITREOUS MARBLE

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133 BROOKSIDE, INDIANAPOLIS



Charles Bulfinch of Boston was a Jeffersonian architect in many respects. Much of his work in New England still stands

JEFFERSON AND HIS FELLOWS

(Continued from page 75)

begin to be ever so fundamental. Now that we were a Republic we should do as the Romans had done.

Well, we took the Orders to heart, and took them literally. The period leaves us many pictures of perfection in that regard: of Doric, Ionic, Corinthian, Composite and Tuscan (all Five), and with Palladio thrown in for good measure, all in copy-book precision. Deviations from the old proportions, as they appeared in Vitruvius and elsewhere, were criticized with asperity; and that delectable combination of red brick and white woodwork, which characterized so many Colonial houses, was soon considered far too gay for this heavy-handed epoch. Brick was not abandoned as a building material but it was disguised with stucco or paint; and by this means of providing a dignified and uniform surface, and by the further means of outlining thereon a semblance of cut-stone-work, the demand for a Classical aspect was satisfied.

The writer does not wish to imply that these attempts at Classicism were ludicrous. As a matter of fact, many of them, while not quite reaching the mark set by their designers, did, by missing that mark, achieve considerable charm. The houses of the period show that their designers were more certain of their sources than they were sure of themselves. Even clumsy efforts at transcribing things found in Palladio and Vitruvius were more successful than the prevailing originality; which means that the practice of architecture at the time, while academic as could be, will not be remembered for any fine artistic flare.

The best work of the period, with but few exceptions, was being done by men who were both designers and builders—architect-craftsmen like Samuel McIntire in Salem, Asher Benjamin in Greenfield, Elias Carter in Worcester, and Samuel Warren in Bristol. Here was something alive; something which even in its crude and copybook moments was warm with the handiwork of its author. And it must be said for most of the others—for

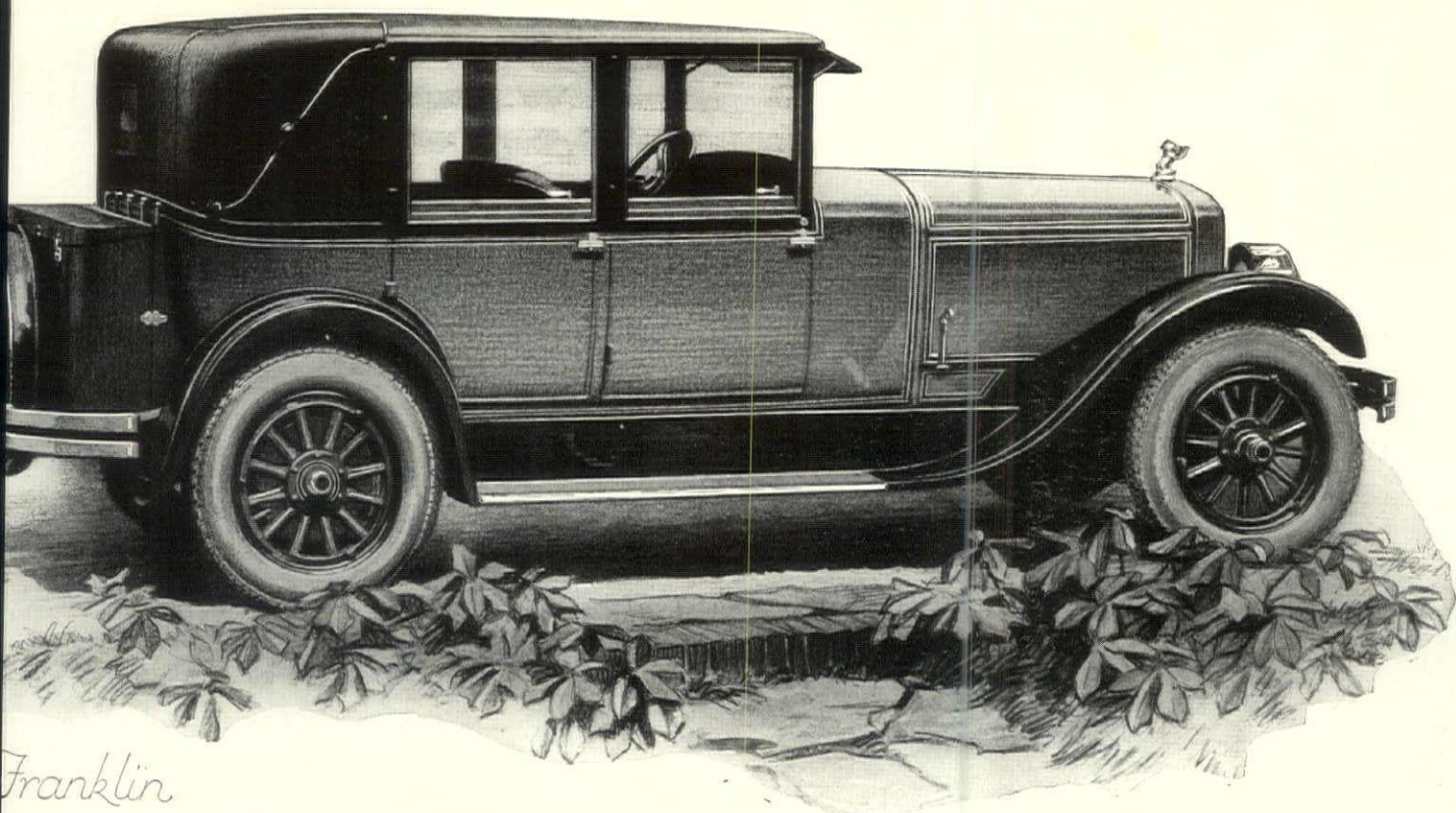
those houses which were the creations of the more academic, conventional architects—that it was a comparison quite dead.

The reader should not confuse the "Classical" period with the "Revival" which followed. It was for better or for worse—who shall say—the latter's fantastical romanticism. It was not nearly so fancy-free nor whimsically evocative of the remote and thoroughly approved. The difference lay in the fact that the former was vulgar without being funny.

Its leader was Thomas Jefferson, the third president of the United States, who was devoted to the art of architecture from boyhood, and who, in Virginia, his native state, as well as in the United States, devoted himself to his avocation, two of his houses, Shadwell and Monticello; the building at Richmond, and the University buildings at Charlottesville, one of which was a scholarly reproduction of the Classical idea; each one a way admirable architecture. And it is noteworthy that a man of Jefferson's attainments in other fields should have been so capable in this. It is safe to assert that had it not been for the ample set by this eminent figure for the influence he exerted (by reason of his prowess in architecture as well as by his high position in the government) upon other amateurs, as well as professionals, the houses and public buildings of what has been called the Federal Era might well have been less fine in quality.

Yet it is hard to reconcile Charles Bulfinch, of Boston, to such a task. He was a man of so much talent and independent taste that it is a wonder in what way Jefferson could have guided his development. Perhaps the legend arose from the fact that at one time the Bostonian was engaged, under Jefferson, as architect of the capitol at Washington, in circumstances it would have been Bulfinch's advantage to listen to the former's advice. Certainly there is little sign of the presidential architect in Bulfinch's Boston work, or in his houses there (not to mention

(Continued on page 148)



Franklin
Sport Sedan

Why the Franklin owner's next car is so generally another Franklin

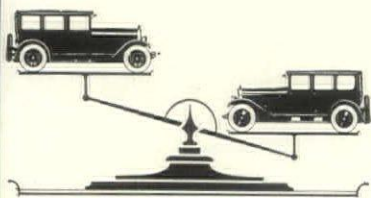
HIS pleasure and satisfaction inspire him to talk and write about his car—I have never lost a friend by persuading one to buy a Franklin. My own experience with Franklins since 1912 has been one round of pleasure—primarily in long, hard mountain grinds, where few cars penetrate.

His old Franklin—After 8 years' use I sold it to a man going across the continent. He writes with evident pleasure that he made the entire trip without a stop on the car's account.

His new Franklin—In December we drove from Seattle to San Diego. In mud, rain, snow and ice we crossed three mountain ranges, fording many washouts. Each mile of the 1,500 was a smooth pleasure. The low-hung body, large balloons, improved springs and the roadability *built into* the whole structure caused nothing but pleasant surprise on every kind of road.

His air-cooled motor—If a car is hard to pass we need only wait for the hill and the sustained power puts us in the lead. This same power carries us out of traffic jams without a shift of gears.

Such experiences, multiplied thousands of times, have established that the cost of Franklin ownership is surprisingly low and the satisfaction invariably high



The FRANKLIN SEDAN weighs $\frac{1}{3}$ to $\frac{1}{2}$
less than other sedans of equal size.
 $\frac{1}{3}$ to $\frac{1}{2}$ less weight to handle
—to transport—for
which to buy gaso-
line and tires.



r-cooled

FRANKLIN AUTOMOBILE COMPANY, SYRACUSE, NEW YORK

FRANKLIN





One of the EVERYDAY USES of MARBLE

Only the Best is Good Enough

CASTLES in Spain . . . structures of the imagination . . . such images are the "brood of desire"—a desire for the better things of life—a desire shared by everyone. And none should be really satisfied with anything short of the best.

Marble, the inimitable gift of Nature, satisfies the higher human instinct for the cultural. For ages, and throughout the world, it has been man's choice for the expression of elegance, dignity and refinement.

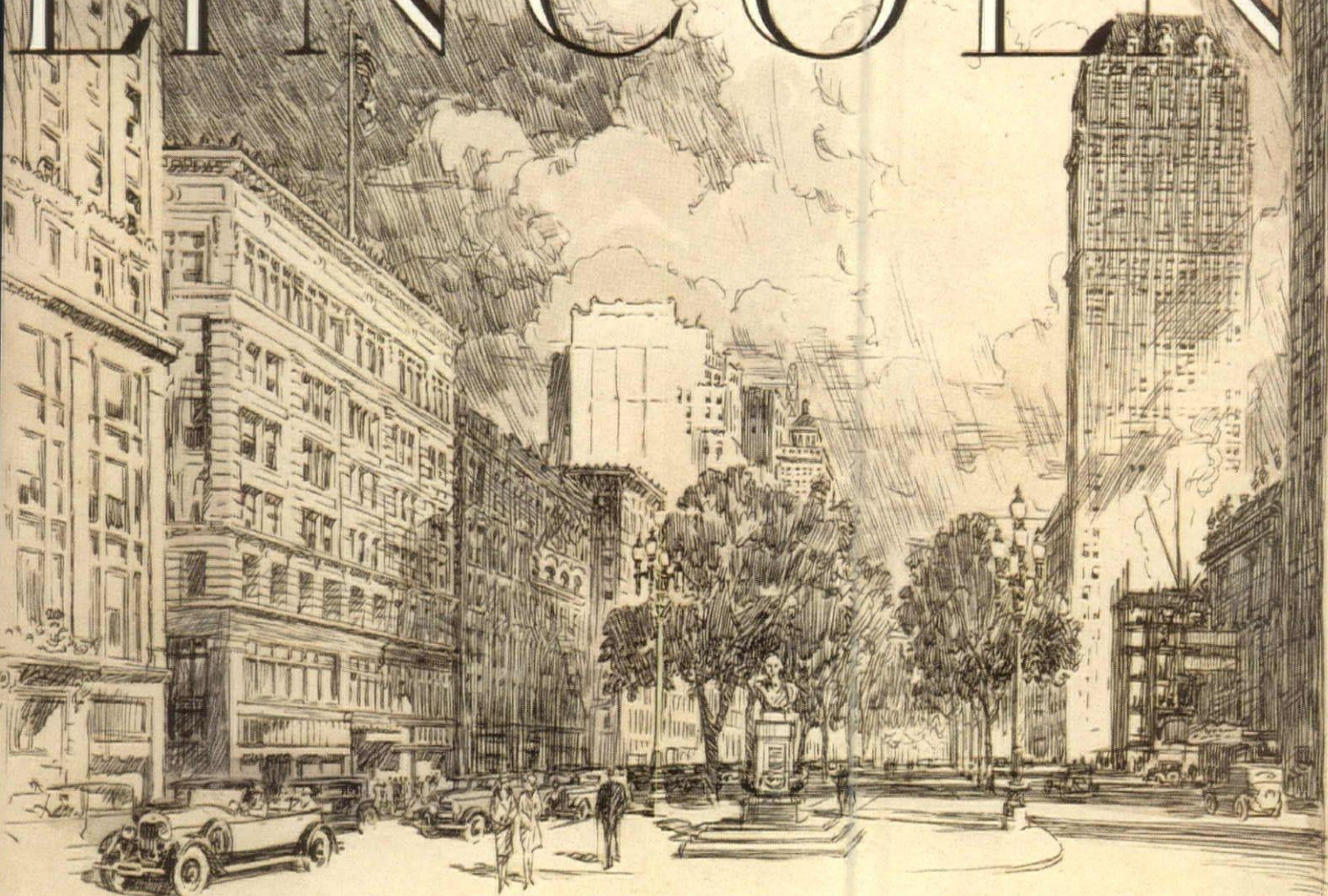
The fact that marble also possesses inherent qualities of durability, cleanliness and low cost of maintenance is an additional—but potent—reason for its universal present-day popularity among those who know—and only serves to emphasize the actual economy of marble in home and garden.

*An illustrated folder detailing the advantages of marble in the home is yours for the asking.
Write to Department F-6—no obligation, of course.*

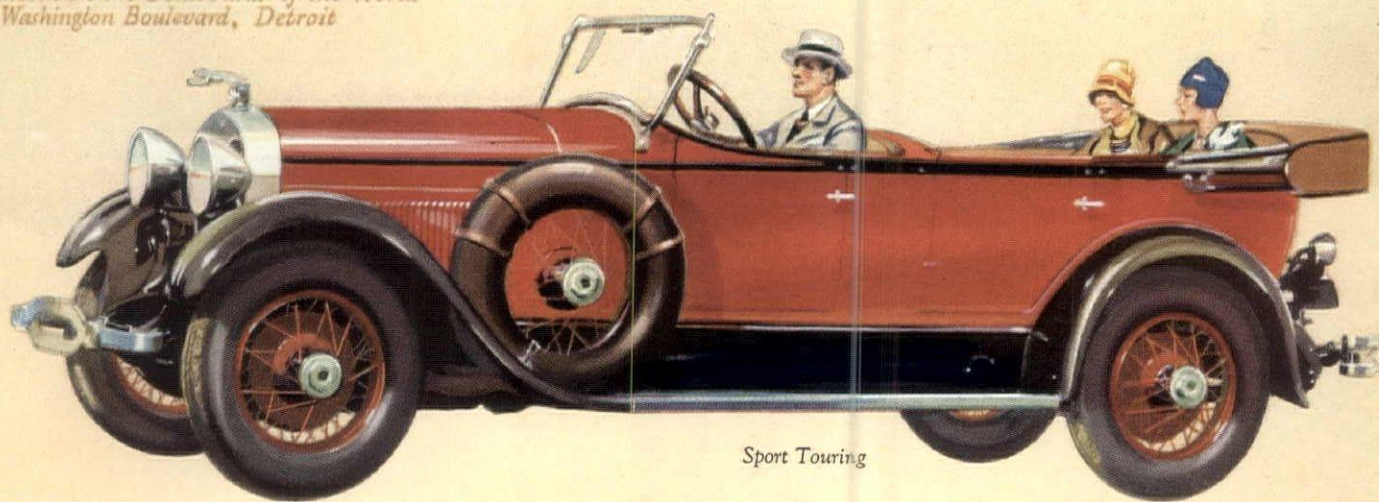
NATIONAL ASSOCIATION of MARBLE DEALERS
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There is No Substitute for Marble

LINCOLN



*The Lincoln on the Boulevards of the World
Washington Boulevard, Detroit*



Sport Touring

Q Here is a most attractive car—its distinctively Sport lines accented by the Lincoln moulding treatment and creating an effect of long, low, yacht-like beauty. Q The one-piece windshield, of the ventilating type, is ideally adapted to this body design, affording most excellent vision. Wide doors, opening toward the front, give easy access. Seats are placed to give the utmost restful comfort. Choice of color combinations; grain leather upholstery in soft, neutral brown. Q As with all Lincoln body types, the Sport Touring is of custom design.

LINCOLN MOTOR COMPANY
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KAWNEER

SOLID NICKEL-SILVER WINDOWS

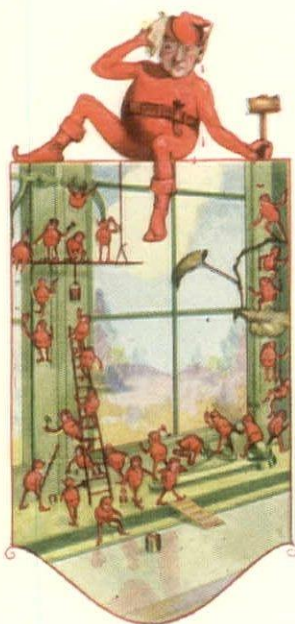
PUT LIFETIME COMFORT IN THE HOME

Few pause to realize the vital part played by windows in creating comfortable surroundings and restful atmosphere. Through them one may enjoy the many charms that come and go with the seasons. Spring enters, bringing new life, bursting buds and fragrant blossoms. Soon it blends into the balmy days of summer when the air is filled with the music of the birds. Autumn approaches, setting the landscape ablaze with color. Then winter, with its chilly blasts and mantle of snow.

The gradual transition from one to the other presents favorable and unfavorable conditions that are easily controlled with KAWNEER NICKEL-SILVER WINDOWS. These windows, being made of rustless metal by skilled craftsmen, have no off-seasons when the wintry blasts or begriming soot can gain access. THEY WILL NOT WARP or BIND, RATTLE or RUST. And of equal interest, they require no painting and are reasonable in cost when one considers the savings they effect.

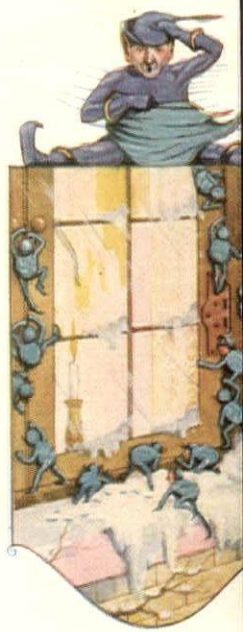


This portfolio of sheets, together with demonstrator, will prove valuable to home builders.
SEND FOR IT



RUST-PROOF

Old Man Rust with his ever-active organization, fails in his attack on Kawneer Nickel-Silver Windows



DRAFT-PROOF

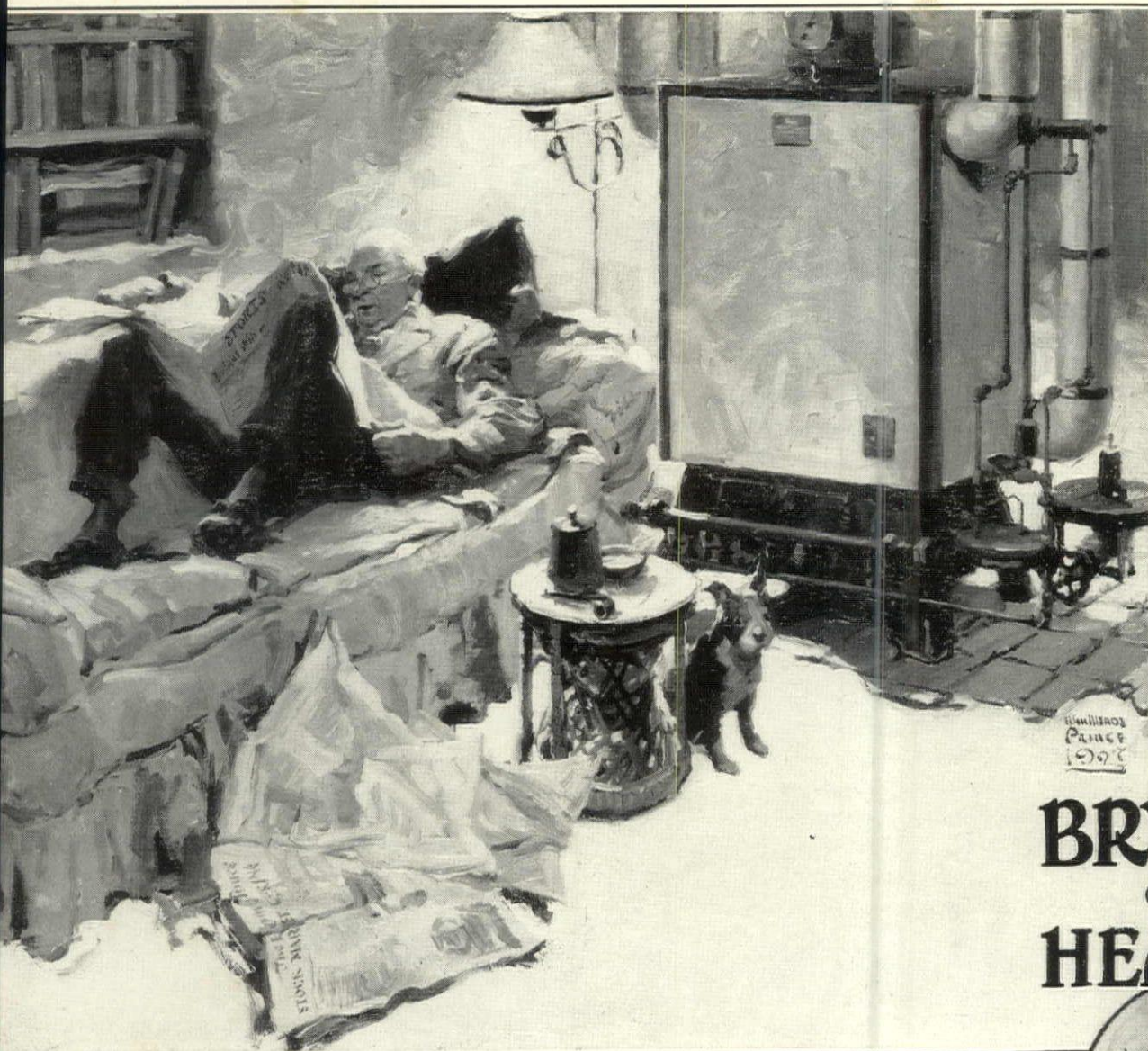
There are no cracks. Kawneer Nickel-Silver Windows through which Old Man Draft and his omnipresent organization can enter

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310 North Front Street

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MAKERS OF KAWNEER SOLID COPPER STORE FRONTS



THE PUP IS FURNACE MAN

Gas Heating Banishes Furnace Drudgery

Enjoy the carefree luxury of a heating service that gas fuel and a Bryant heating plant can give you. Transform your basement into a cheery, liveable part of the home—cozy den, play room or workshop. No other heating method offers such striking advantages in home comfort and convenience.

Bryant gas heating needs "no more care or attention than a pup can give it." Those tiresome, aggravating trips to tend the furnace are permanently ended.

Freedom from dust, grime or oily vapors makes a new cleanliness apparent throughout the entire house, and leisure hours are added to your days and nights.

Any desired temperature is uniformly maintained within a single thermometer-measured degree at that comfortable warmth you like for the day and evening—and the adjustment to night-time coolness is automatic.

The wonderful convenience of this heating service which "lets the pup be your furnace

man" is well within the reach of home owners in most communities throughout the country. Because of the rapidly increasing use of gas for house heating, many gas companies are now able to grant special low rates for this service.

The actual dollars and cents cost of gas heating for any home, in any community, can be very closely estimated. Gas rates, quality of gas, climate, and design and construction of your particular home all have a bearing upon what this cost will be.

If you would like definite figures by which to judge the value of gas heating for *your* home, just call your local Bryant office if one is listed in your 'phone book—or, write to us at Cleveland.

If, before securing cost figures, you would like complete information of the carefree heating service which gas fuel can bring to your home, ask for our latest gas heating booklet. Your name and address on a post card will bring you a copy by return mail.

BRYANT GAS HEATING

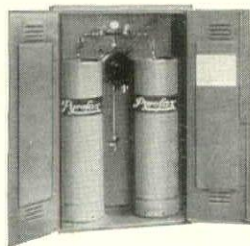


We WANT THE NAME of every woman who wants gas for cooking

IF YOU are tired of cooking on a coal stove—if you are envious of friends in the city who are cooking with gas, you need be no longer. Gas for cooking has been brought to homes many miles beyond the limits of the city mains.

Now thousands of women in all parts of the country are using Pyrofax—a modern, convenient product of proven merit. Every day more women are cooking with Pyrofax on standard gas ranges just like their city friends. They have put behind them the drudgery of the coal stove. They have gotten away from the hot, stuffy kitchen. They have discovered the convenience of cooking with Pyrofax gas.

At last you will be able to have a gas range in your home. You can be done forever with the annoyance and inconvenience of cooking with other fuels. Find out about Pyrofax. Sign and send us the coupon below. There is no obligation.



Cost of equipment, including gas range—\$79 and up, exclusive of gas and installation. Gas comes to the range just like city gas through standard gas pipe and burns with a clean, sootless flame.

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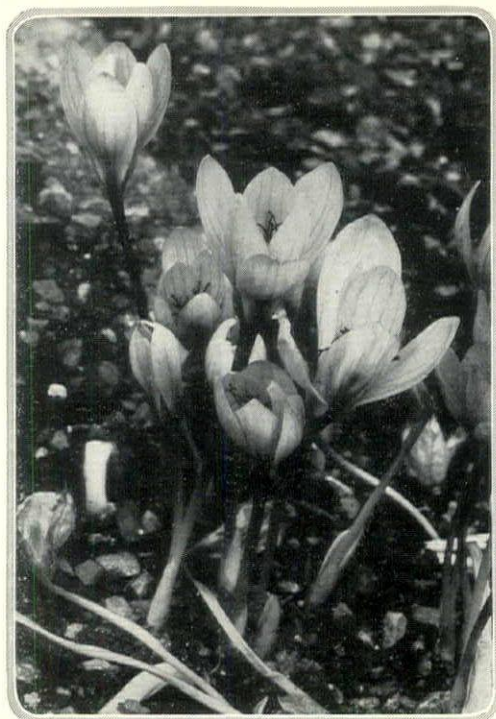
Please send me full information about Pyrofax and how I can begin using it right away.

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Unit of Union Carbide and Carbon Corporation



The first and finest of the autumn Crocuses to flower is *C. speciosus*, a rich blue veined with deeper color. Its vase-like flowers open about the third week in September

CROCUSES IN THE ROCK GARDEN

(Continued from page 97)

be. These ripening leaves are storing up nutriment in the young corm for next season's flowers and may be removed only when fully mature.

Crocuses should be gotten into the ground as early as they can be procured in order that they may make roots before winter. This is especially true of the autumnal species, which for best results should be planted in August. But alas, this is not often possible in our country. Our Autumn Crocuses are usually received with the other bulbs, the dear punctual things often blooming frantically in the paper bags with no roots at all. Naturally it takes them some time to recover from such a harrowing experience and fatalities sometimes result. Experts differ as to the proper depth for planting Crocuses. I have always set them about 3" below the surface of the ground, but Mr. Bowles, the undoubted authority on these flowers, advocates "something between four and six inches" and adds that *aureus* and *speciosus* will not object to going much deeper. In any case they should not be near the surface, or they will be heaved out of the soil by the frost, besides being too easily accessible to mice. These wretched little vandals are the only serious enemies of the Crocus; they dig up the bulbs and devour them voraciously. No means by which they may be thwarted should be neglected.

When plantings of Crocuses become over-crowded the corms may be lifted, the old tunics cleaned away and the corms sorted as to size and replanted in good soil. I always count my Crocus corms as if they were veritable pieces-of-eight!

Crocuses abound in the Mediterranean region of Europe and are found as well in Asia Minor, the Caucasus and in Central Asia. A hun-

dred species or more are known, though not all of them, by any name, are in cultivation at present. There is, however, much scope for making friendships among them. I will mention some Crocuses that have lived happily in my garden and of a few others I have definitely declined to consider for hospitality.

In the spring the first to bloom is always *C. imperati*. Rarely this species appears in late February, but always by the first week in March unless the snow lies heavily on the ground. In the bud it is soft buff with purple lines, but at the first touch of the sun it opens out, showing the lovely rosy-mauve interior. The flower is large and beautiful, fragrant, and has a fragile and graceful grace. It is hardy and endures, though, and increases satisfactorily. There is a white form, also, which in the bud, but I have not seen it.

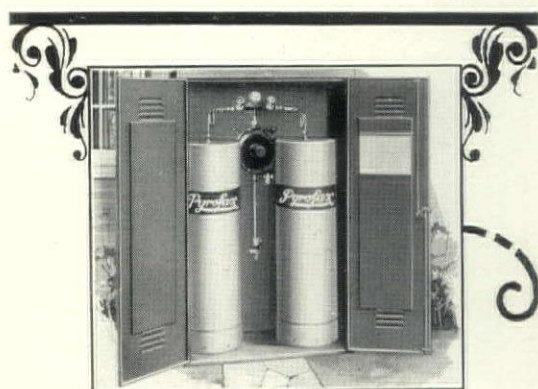
C. sieberi is always a close rival to *C. imperati*. It is a gay and floriferous species, with smaller, star-shaped flowers, star-like when open wide. This species is easily sturdy and is less harmed by the element weather than some of the more fragile kinds. I have often seen it blooming cheerfully above a blanket of snow. It is from the islands of the Archipelago.

Yellow Crocuses are very grateful to the eye during the chill spring months. They burn with a fine fire and very soul is warmed by their glow. Of those *C. aureus* and *susianus* are very desirable. The while it enjoys sunshine, will and even seed itself in the shade of deciduous trees and in the shrubs. It begins to bloom just as soon as the weather permits.

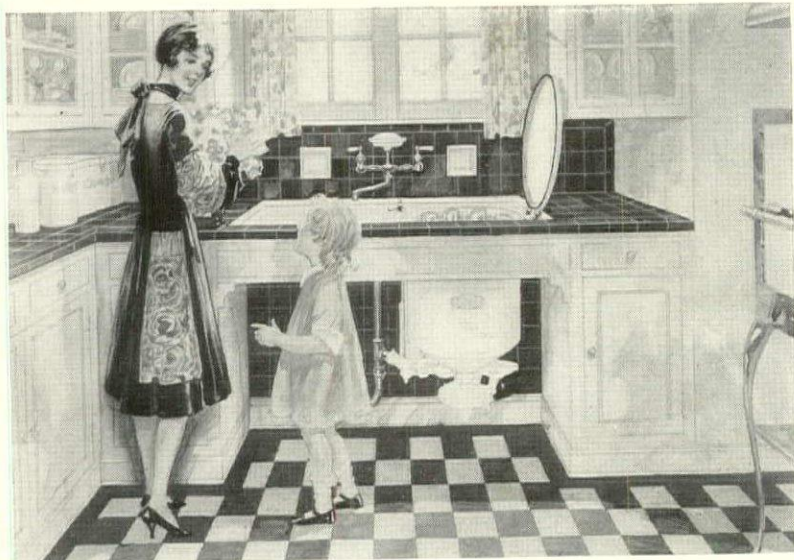
In sheltered locations Crocuses (Continued on page 132)

gives the woman who, having cooked for
h gasoline, kerosene, coal or wood, has not

LORAIN



State _____



Model 8 Built-in WALKER Super-Sink. The Tiled-in WALKER sink shown above follows the new vogue in colorful kitchens and actually costs no more complete than other WALKER sink models.

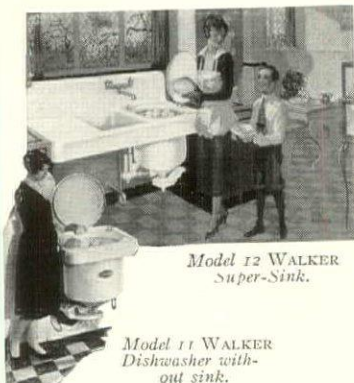
"Mother—When Is Story Time?"

HAVE you never wanted just a little more time?—a few minutes to win a childish confidence?—time for those little attentions your men-folk cherish?—perhaps for another friendship?—or for your self-improvement?

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CROCUSES IN THE ROCK GARDEN

(Continued from page 130)

sianus, the Cloth of Gold Crocus, sometimes blooms here during the first week in March, but it commonly appears a little later. Its outer sepals are feathered with brown, but on sunny days it opens out wide and star-like and bright orange in color, a small brilliant flower creating rich breadths of color when massed. It is one of the easiest to grow and increases rapidly, and being inexpensive may be planted widely for spring cheer. *Crocus susianus* has long been an inhabitant of Dutch and British gardens, having been sent to Clusius from Constantinople in 1587.

The Scotch Crocus, *C. biflorus*, is often planted with the Cloth of Gold Crocus and begins to bloom before the orange-hued blossoms are spent. The flowers of the Scotch Crocus are white, lightly veined on the outer sepals with blue. It is a charming sort, a very old garden friend, asking no special kindness save a place in the sunlight where it may open wide its silvery blossoms. It increases rapidly by corm division. It is a native of Tuscany.

FROM THE BALKANS

I am not sure that *Crocus tomasinianus* is not the most lovely of its kind. It blooms about March 20th here, slight and silver-gray in the bud, but opening out starrily in warm sunshine to reveal the warmer color of the inner sepals and the hot orange stigmata. Its delicate appearance belies it, for it is in reality quite vigorous and sows its seed about, raising up lovely young to rejoice our hearts. This precious species belongs to Dalmatia, Bosnia and Serbia.

C. olivieri, from Greece and Roumania, brings more yellow gaiety to the spring garden. Its flowers are small but make up for this by their hot orange color. It is very free flowering and a hardy and satisfactory species that is not often seen.

Crocus versicolor, called by Parkinson the Cloth of Silver Crocus, is common along the French Riviera, extending into the Maritime Alps. It is a fine sturdy species, flowering a little later than the others mentioned, with silvery white flowers richly feathered with violet on the outer sepals.

All the foregoing Crocuses save *C. versicolor* bloom before the Dutch Crocuses get under way, thus greatly lengthening the period of our enjoyment of these spirited flowers of the early year. There is comforting assurance in the way their bundles of green spears are thrust through the frozen ground before there is any warmth in the air, and it is amusing to watch the way, once up, they take advantage of every relenting moment to advance their upward career in the world, and how quickly they burst into bloom. If four kinds are to be chosen to begin with, I think they should be *C. sieberi*, *C. susianus*, *C. tomasinianus* and *C. biflorus*.

Never does one quite become accustomed to Crocuses in the autumn, and their appearance is always so sudden as to be a matter of perennial astonishment. One day there is no sign of them, and the next, probably after a

soaking rain, there they are, a troupe of them, naked and exulting a little surprised themselves, ingly, a delight to eyes expecting this season only farewells or the persistent flowering of florid late summer perennials. A warm situation be given the autumn Crocus the near protection of little for they are bound to meet with stress and strain in the way of and weather.

There are two Crocuses that in August, but these are rare (*C. sharojanii* and *C. vallicola*). The first autumnal kind in our dens will probably be that we vase-like beauty, *C. speciosus*, in color as it is possible, seen for a Crocus to be, veined with color and with the fiercely bluish stigmata showing finely against rich color of the sepals. It is the of the autumnal species, strong enduring, and increasing rapidly means of little cormlets. It usually about the third week of September. There is a splendid *C. speciosus* known as *aithisior* to be the largest of autumn-flowering Crocuses. It is paler in color the type and does not open its vase until about mid-October.

C. zonatus flowers perhaps a little later than *speciosus*. This is a delicate and more fragile flower, light lavender in color, with a few orange dots in the throat. It is in the mountains of Silesia and Palestine, and it loves a sheltered sunny situation. *C. cancellatus*, a wide range in Greece, Persia and Armenia, parts of Asia Minor and Palestine, has proved here a hardy beautiful species, with light lilac blossoms and conspicuous stigmata flowers in October. *C. asturicus* free flowering and lovely. Its varies somewhat among lavender purple tones, the medium-sized blossoms appearing with the leaves. Bowles says this species is known in the Asturian mountains as The Shepherd's Crocus, because its appearance after the first autumn rains precedes the coming of winter.

FOR SANDY SOIL

Crocus sativus has proved to be rather a shy bloomer, but the flowers are beautiful when they do come, large and of a bright reddish color suffused with purple at the base and veined in deep color, with a long pistil the branches of which over the edges of the widely expanded petals. It requires a hot situation, a rich sandy soil, and needs to be taken up and divided every few years. This is probably the oldest known, having been cultivated very ancient times "for the sake of the dried stigmata, which after drying provide the drug Saffron."

C. iridiflorus is a fine sturdy species native of Hungary and Transylvania. It grows naturally in shade in little bushes, so it should be considered in the rock garden. The flowers are purple and pale lilac, something the appearance of Irises, and are very effective in patches. *C. longiflorus* is a beautiful

(Continued on page 134)



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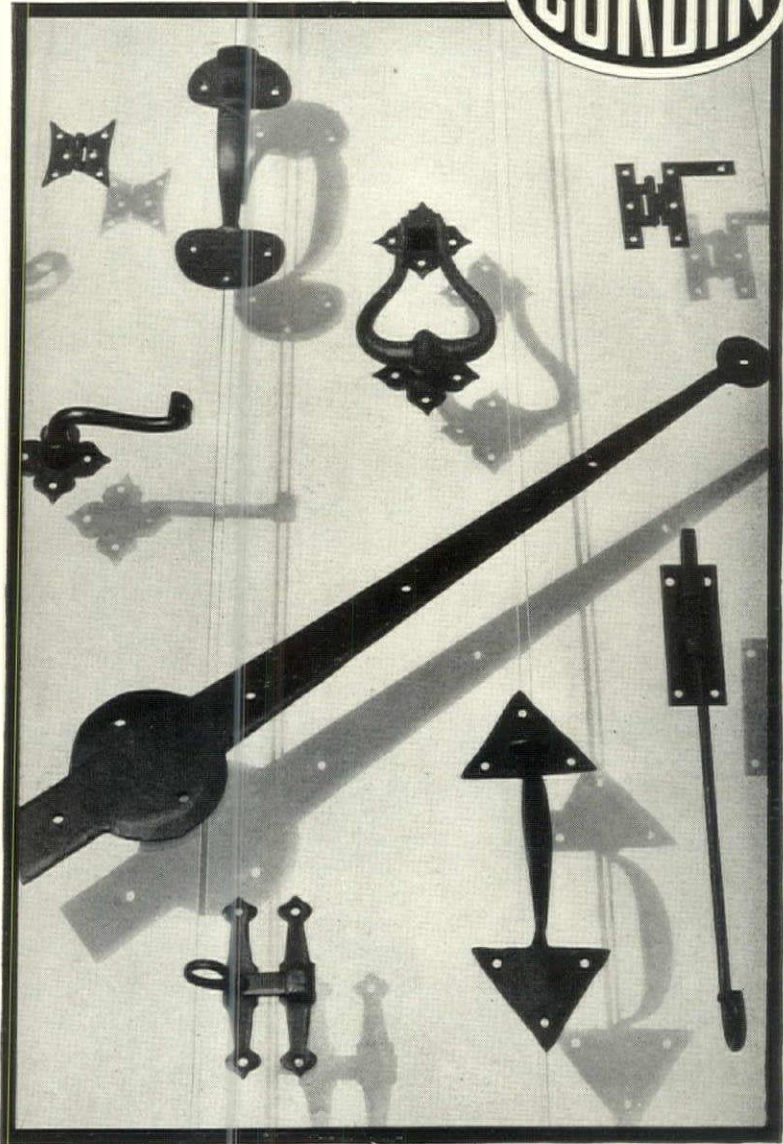
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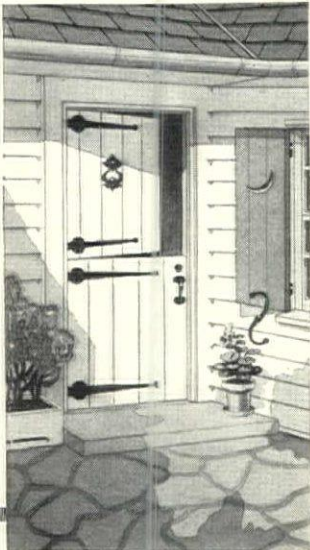
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GUIDING THE GROWTH of a TO

(Continued from page 101)

pathetic layout, but it would result in many practical and economical advantages in connection with such things as grading, road building, sewage disposal and water supply.

All natural features of beauty and interest should be saved and utilized wherever possible, adding thereby to the attractiveness and picturesqueness of the neighborhood. Spots that are awkward in shape and topography will generally be found just as admirable for parks and recreational centers as they are difficult to prepare for building lots. Their very awkwardness will give them a positive value in the one instance which in the other would act as a great disadvantage.

As shown in the illustration, all recreational centers should lie in proximity to the school, with its own large, equipped and supervised playground. Among the recreational centers necessary to every neighborhood are a girls' playfield, a boys' playfield, a range of tennis courts and a common. In this case the common is the largest area, and

its tree-bordered expanse provides an effective foreground setting in direction for the school and in for the business center building.

Granting that it is architecturally attractive, any building of a natural prominence should be given the endowment of a similar setting, being placed at the end of a vista, or on some elevation where its beauty may be best appreciated. Such opportunities as may be possible in a pre-planned community. For that matter, they are possible in a community that has not been planned in advance but for which a plan has been devised which will guide growth in the future. All the opportunities displayed in the illustration neighborhood are possible (with certain adaptations to topography, the previous character and a moment) in almost any suburban community, because the ideas involved are not founded on the whims of designers but based on a sympathetic knowledge of the civic necessities of human nature.

EDITOR'S NOTE.—In the Town Betterment Series the subjects listed below have been considered. Those that are starred are accompanied by original designs for buildings, etc., of which working drawings may be obtained at the nominal price of \$1 for each individual set. Apply to the Town Betterment Editor, House & Garden, Graybar Bldg., Lexington Avenue, at 43rd Street, New York, N. Y.

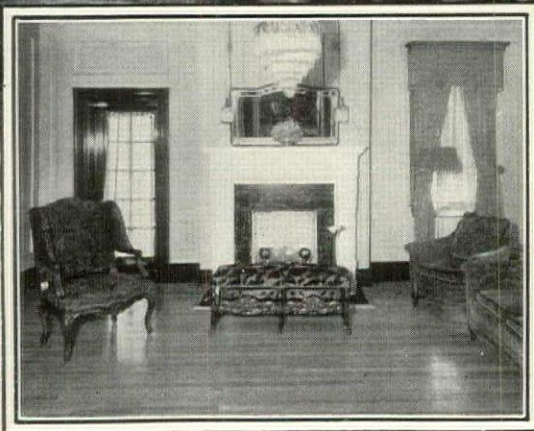
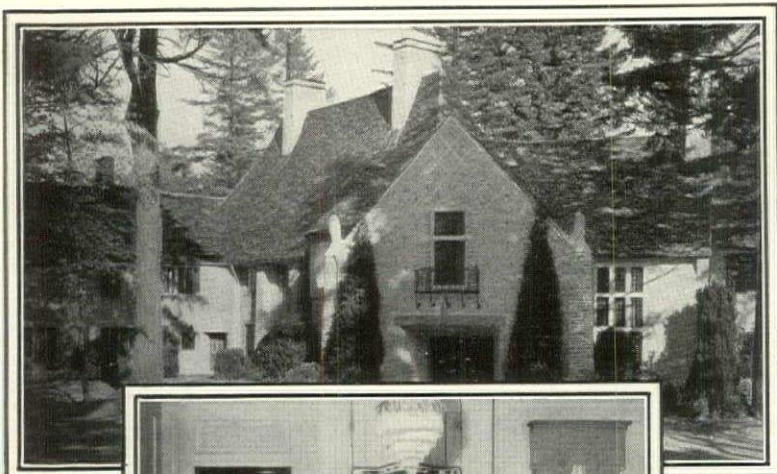
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| Shops..... | June 192 |

CROCUSES IN THE ROCK GARD

(Continued from page 132)

coming from South Italy it needs winter protection in our climate. The flowers are lilac with a faint flush and very fragrant. Where it can be grown this is one of the best of the autumnal species. I have lost it several times, but shall continue to try to get it established, giving it the warmest and most sheltered situation. *C. salzmanni* has not proved hardy with me, nor has *C. hadriaticus*, but they both belong to hot countries; gardeners south of Baltimore would probably have no trouble with them. These

are not many out of the great number to be had, but even a few will immensely to the pleasure of an autumn garden. Perhaps the choice of four among the autumnal species would be *C. speciosus*, *C. cicutus*, *C. airchisoni*, *C. zonatus* and *C. cancellatus*; but *C. speciosus* always come first. *C. pulchellus*, *C. nudiflorus* and *C. clusi* are as yet unknown to me, but are down on my list for trial in the near future, as they are described as hardy and most satisfactory in every way.



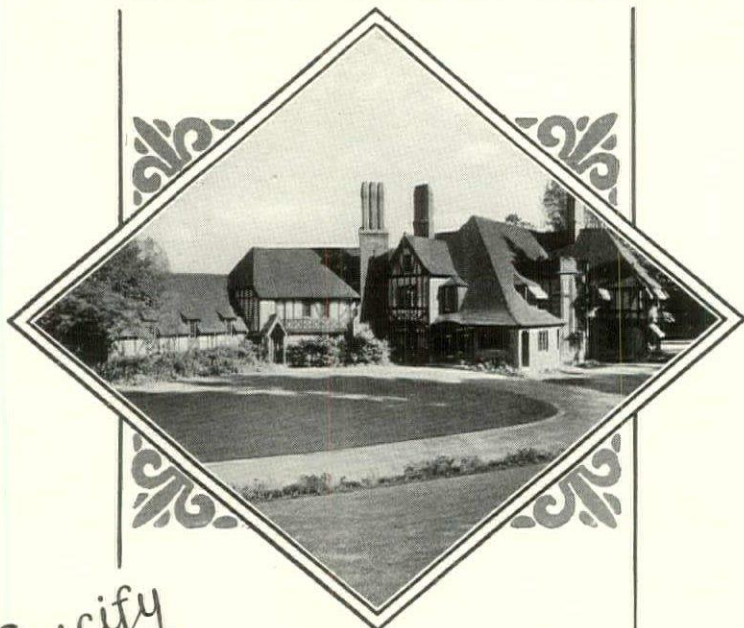
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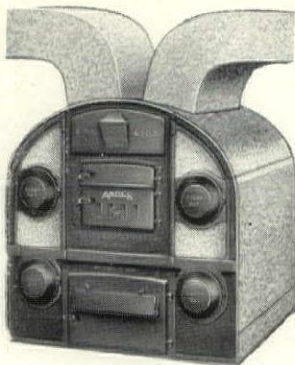
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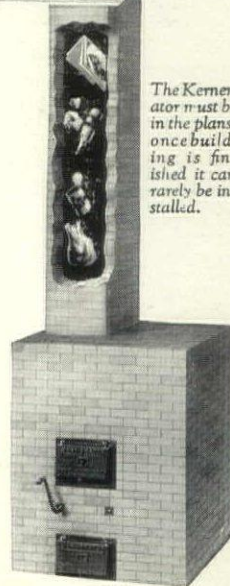
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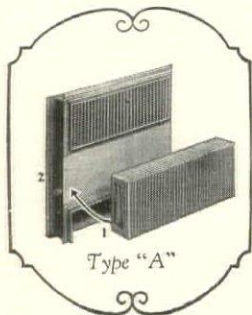
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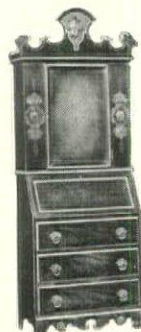
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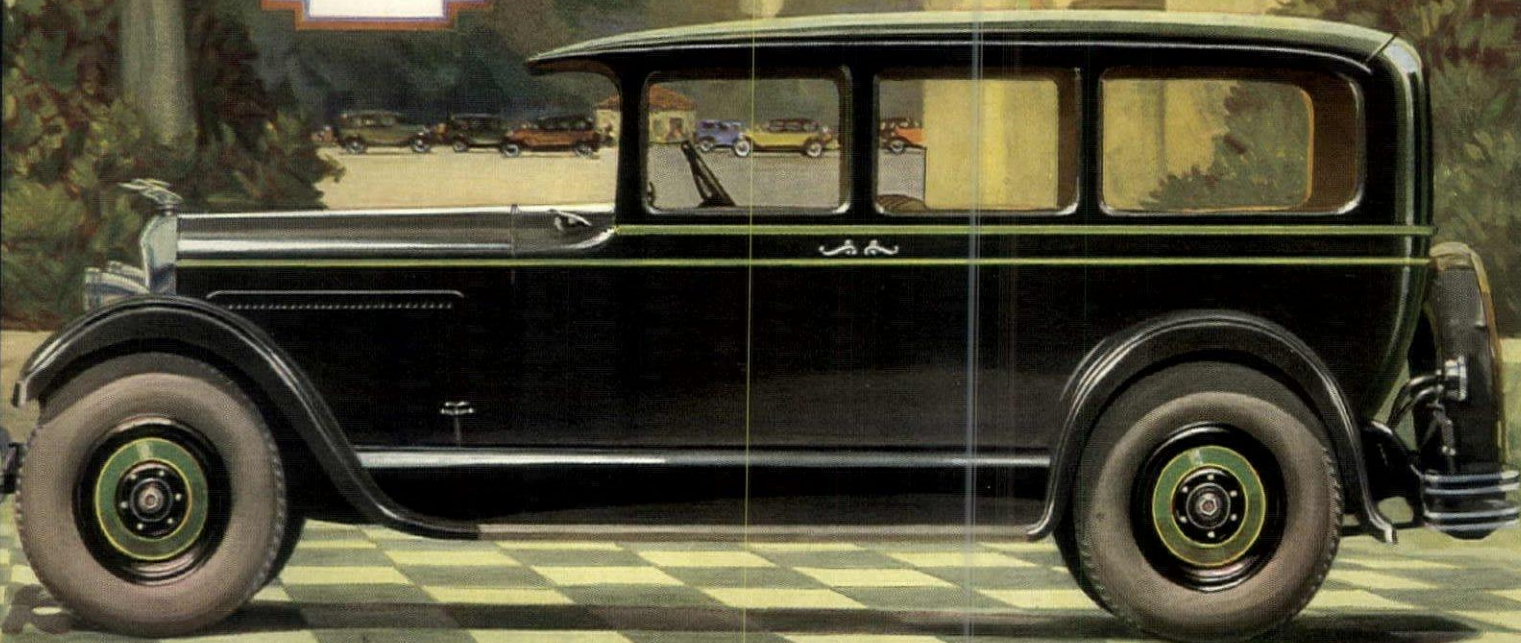
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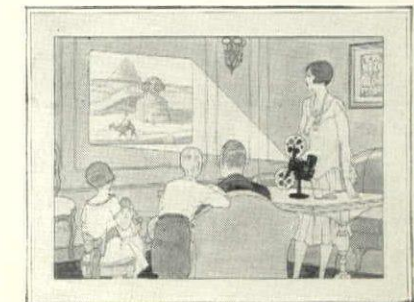
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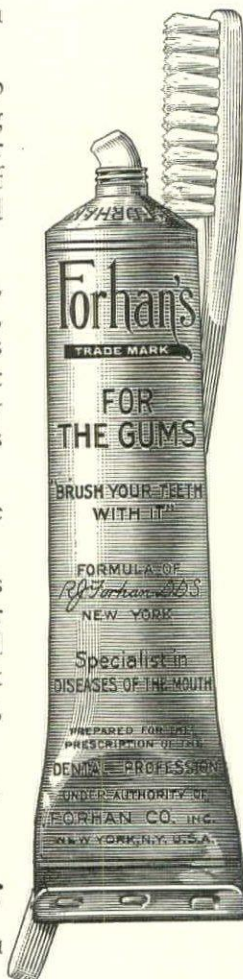
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Hewitt

A pool is the dominating feature of the main garden axis, providing a suitable basis for the start of the cross axes on either side

A GARDEN ECHOES ITS HOUSE

(Continued from page 94)

old gardens, we find the plantings located close to the house, separated from it only by a paved or grassed and balustraded terrace. From this one steps down into a garden of intricate paths, grass borders and rich flower beds filled with neat low shrubs and resplendent perennials. Nowhere is the view from the windows of the house obstructed. House, terrace and garden all form parts of one harmonious whole. Paths and beds are planned so as to give a series of small individual pictures, alive with interest, to be seen from various vantage points. And yet the garden as a whole must maintain unity. So by developing a strong central axis on which a terminal feature such as a pool or gazebo is located, a minor one crossing this at right angles, terminated by a seat or sculptured figure, and minor axes supporting these, we achieve interesting intricacy, unity, balance and charm, the cardinal virtues of good landscape design.

Nor in achieving such an intimate relation with the house may we forget that we must also maintain a relation between the garden and the less artificially arranged portions of the property. If the garden path leads out into a lawn, we must so arrange it that the transition from one to another is accomplished easily and without making necessary a conscious readjustment of mood.


In this garden we have an unusual transition motive. The pool, edged with flagging, which forms the central feature is carried out along the principal axis as a narrow canal, terminated by a semicircular basin edged with rough boulders from the nearby hills. These are piled up at the back and formed into a tiny waterfall. Behind the waterfall side paths carry up and around as steps, and at the top

broaden and debouch into a lit regular lawn in which the house stands. Raised thus above garden and treated in a somewhat naturalistic way they afford transition to the open spaces beyond.

And in the choice of plant material much attention has been given to achieving a harmonious effect. Neat box hedges strike the right note of restraint. Glossy leaved Rhododendrons, Laurels and Leucothoes, their effulgent blooms interspersed by the chaste purity of Maline Lilies or the passionate red and white of *Lilium croceum* and *Lilium grinum*, fill the beds. The rich foliage of Arborvitae, Pine, *Retinospora obtusa gracilis* and *tomaria* forms the background. Groups of Astilbe, Long-spurred umbines, Canterbury-bells and spurs give glowing color throughout the garden. In the central beds a carpet of sweet *Daphne cneorum* surrounds the men Junipers. In the midst of the bright surface of the pool stand the waxy flowers of Water lilies and reflecting both the sky and the garden. Throughout the planting scheme neatness and vividness of color have been sought. It is like a piece of old embroidery whose rich green ground is shot through with threads of gold, blue, red and pink. From the earliest Crocuses and Snowdrops scattered along the pool to the red berries of the Holly and Mountain Ash, each plant finds place in the background plan. There is always some spot of light and lively color.

Lying thus in the shadow of the warm reddish walls and flanked by the cool slate of the terrace, the garden greets the eye from every vantage point and stands as the complement of the adjunct to the living room within.

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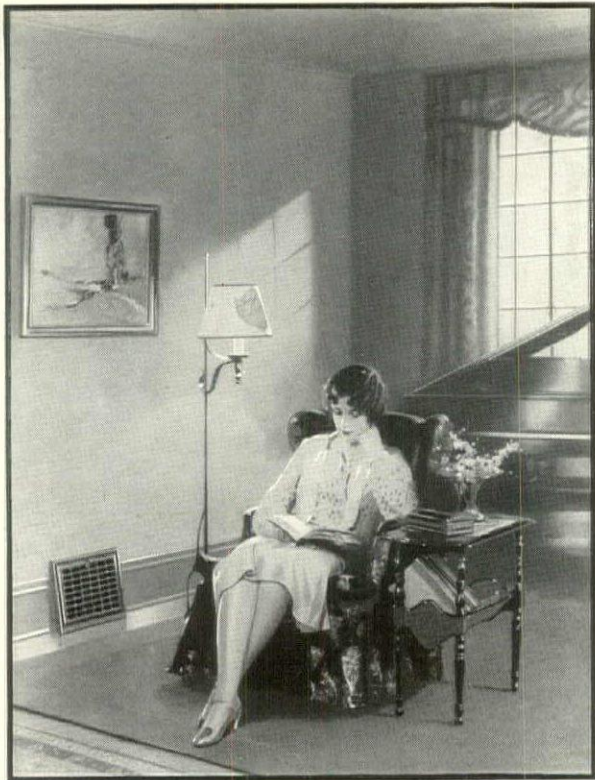
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The habit of *Sorbaria arborea tomentosa* is delightfully graceful. On the Chino-Thibetan frontier it grows from 15' to 20' high and bears pure white flowers in arching panicles sometimes 2' long

WORTHY SPIREAS OF MANY KINDS

(Continued from page 98)

respond to generous treatment. Many are easily increased by taking sucker growths from the base or by division of the clumps. Others may be propagated by means of cuttings of half ripe wood in July and August or by hardwood cuttings in the autumn. Seeds germinate freely but the plants tend to hybridize and are not to be trusted to breed true to type.

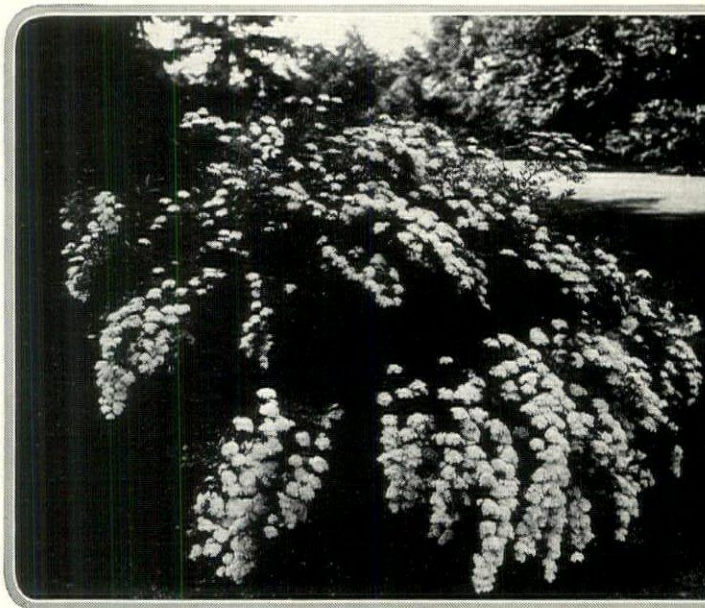
Their best use is for planting in groups at vantage points where their wealth of white blossom is shown to great effect. Some of the larger sorts like *S. Henryi* and *S. Veitchii* are best as individual specimens on the edge of lawn and shrubbery. They may also be used for hedges, and those with arching branches are splendid topping low walls. The dwarfier kinds like the Japonica group may be well employed as ground-covers by the roadside and as clumps in the herbaceous border. The point always

to be remembered is that sun and exposure to the winds are essential to their well-doing.

Among the first Spireas to flower late April and May is the *J. S. Thunbergii*, a slender twiggy growing about a yard high spreading branches strung with umbels of white flowers. During summer it is a cheery mass of green feathery foliage which in the autumn turns orange and s. Another twiggy stemmed but species with orange-tinted a foliage is *S. prunifolia*. The (*plena*) most usually grows double flowers and is one of the some of early flowering shrubs deserving of the name Bridal wreath which it enjoys.

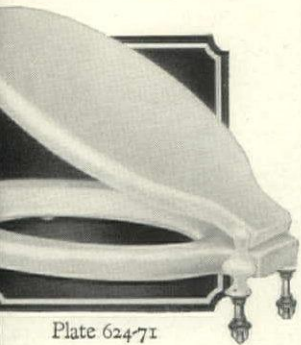
The most free-flowering and spicuous of the early Spireas is *arguta*, a hybrid of which *S.*

(Continued on page 142)



Spiraea trichocarpa is Korea's fine shrub gift to our gardens. It forms a compact, rounded bush some 6' high. Mr. Wilson discovered it in the Diamond Mountains in 1917 and introduced it into cultivation

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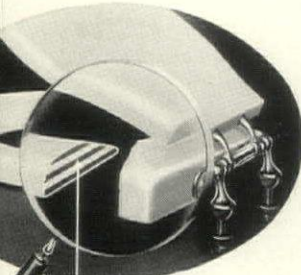
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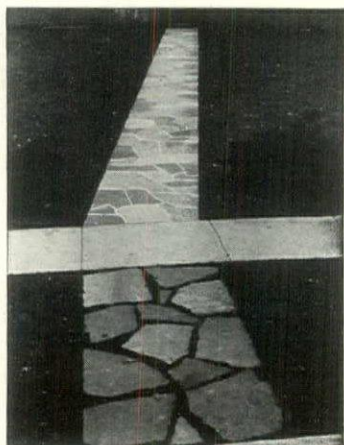
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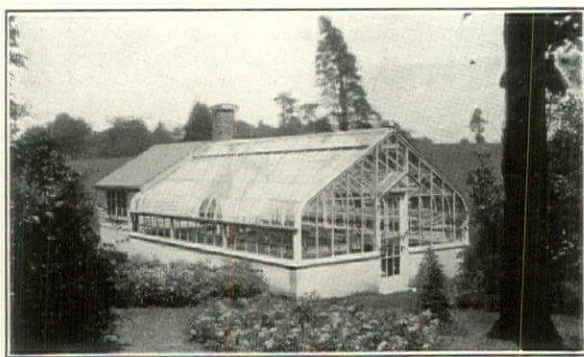
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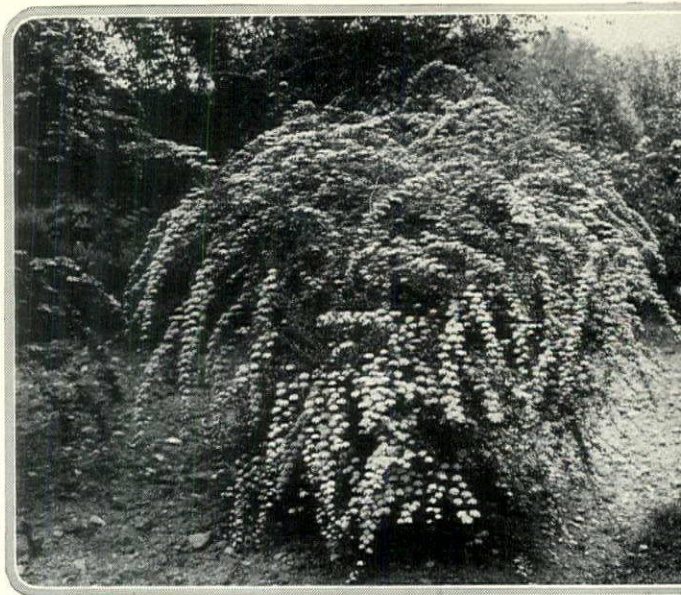
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Worthily commemorative of the late Director of the Arnold Arboretum is *Spiraea sargentiana* from the interior of China. Mr. Wilson found it in 1908 in the Min River Valley where he had already discovered *Lilium regale*

WORTHY SPIREAS OF MANY KINDS

(Continued from page 140)

bergii is part parent. This is a dense bush some 6' tall and broad with flower clusters crowded toward the end of the shoots forming snowy sprays a foot long. It is very hardy, remarkably floriferous and thoroughly dependable. Less hardy and remarkable for its large and fragrant flowers is *S. cantoniensis* of which the double-flowered form (*lanceata*) is most common in gardens. These are plants of wide-spreading, graceful habit producing a dense clustered mass of stems, the outer ones of which are arching, clothed with lozenge-shaped dark green leaves which in mild climates are retained until spring. Beautiful as this *Spiraea* is in the popular mind its lasting fame rests on being part parent of the redundantly planted *S. Vanhouttei* whose merits and abuse have been expatiated upon. The other parent is *S. trilobata*, a much dwarfer plant with erect spreading branches and three-lobed leaves which is found wild over an immense region from Turkestan to North China.

The Orient, which has contributed so largely to our garden needs, is really the headquarters of the *Spiraea* tribe and since the dawn of the present century has given us several unusually handsome species. During travels there it was my good fortune to introduce some ten species of which *S. Henryi*, *S. trichocarpa*, *S. Sargentiana* and *S. Veitchii* are highly rated by shrub lovers. The first-named opens its broad clusters of flowers in the first half of June and at that time is easily first of its class. A shrub of relatively loose, wide-spreading habit, it grows full 10' high and more than this in diameter, and when wreathed in blossom is a beautiful sight. It is a native of the mountains of Central China which has proved perfectly happy in the Arnold Arboretum. From the same region comes *S. Wilsonii* which is not so good a garden shrub.

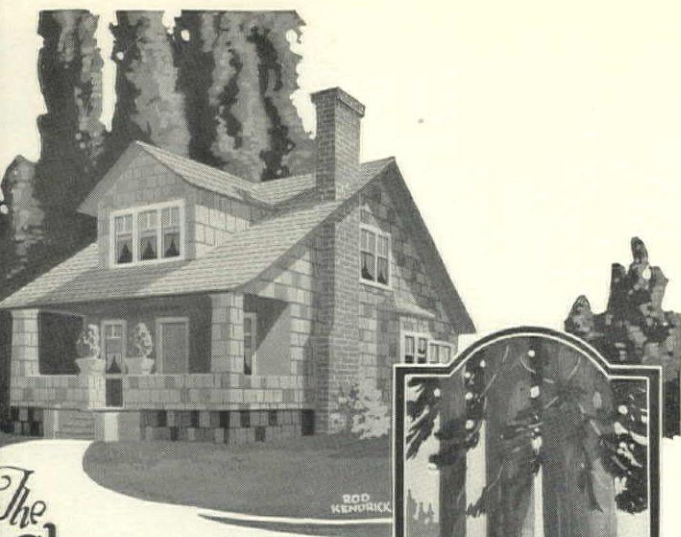
The Diamond Mountains in Korea yielded *S. trichocarpa* in 1917. This is a bush of compact, rounded habit, the outer branches gracefully arching,

growing about 6' tall and 10' wide. The flowers are borne in rounded dome-shaped 3" to 5" broad clusters at the ends of lateral leafy shoots. The clusters are abundantly produced and the shoots into arching spray-som. It is one of the best. Korea has contributed to our gardens.

The best of the June-Spireas that Japan has given us is *nipponica*, more commonly *S. bracteata*. A vigorous shrub, growing full 8' high, this has a spreading branches and forms a more or less vase-shape bush. It has small, rounded or conical flower clusters of prim flowers. Like all its clan it is floriferous, but in my opinion to its Korean sister *S. trichocarpa* which blossoms a little later.

A very elegant *Spiraea* of like habit is *S. Sargentiana* worthily commemorates a great name in American horticulture longer with us. It is of a twiggy habit with the stouter gracefully bowed. The ill may be allowed to express the opinion of the shrub. I well remember and trying June day in 1908 I discovered it. Escaping earthen vermin-infested lodgings, tramped for some ten hours through a valley as torrid as Hades and in by cliffs radiating stifling heat and down we wearily dragged ourselves and below rushed the waters of the turbulent Min. Not a tree to give shade nor a scorching sun nor a decent inn to rest within. Low shrubs with spiny branches, eking out a miserable existence but withal pleasing blossoms in quantity years before I had discovered Regal Lily in this arid valley. My mission at the moment was to find this fair princess and arrange transport to a land where she would receive due recognition. *En avant!* was our cry.

(Continued on page 141)



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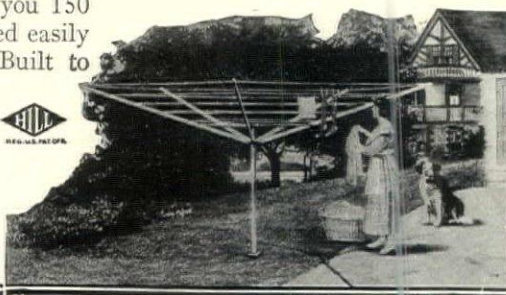
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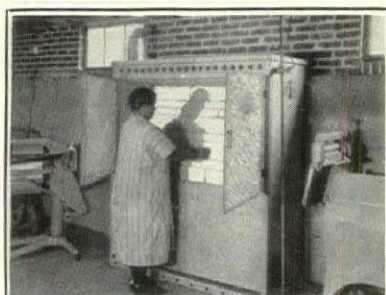


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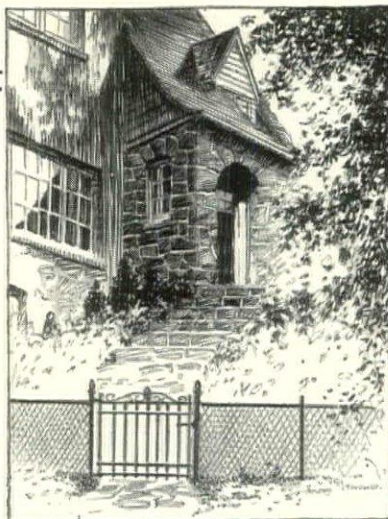


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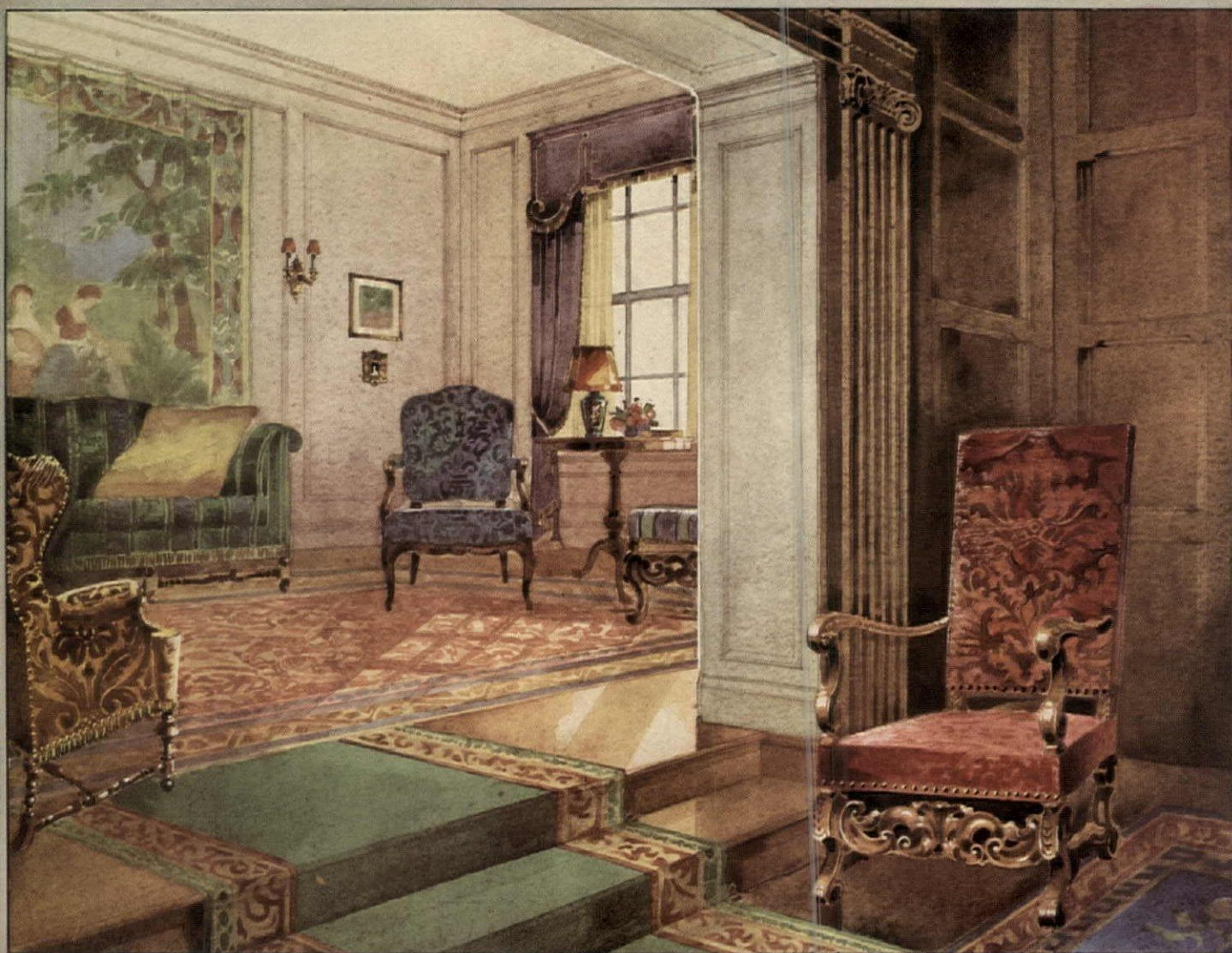
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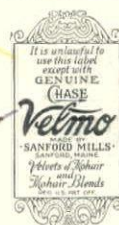
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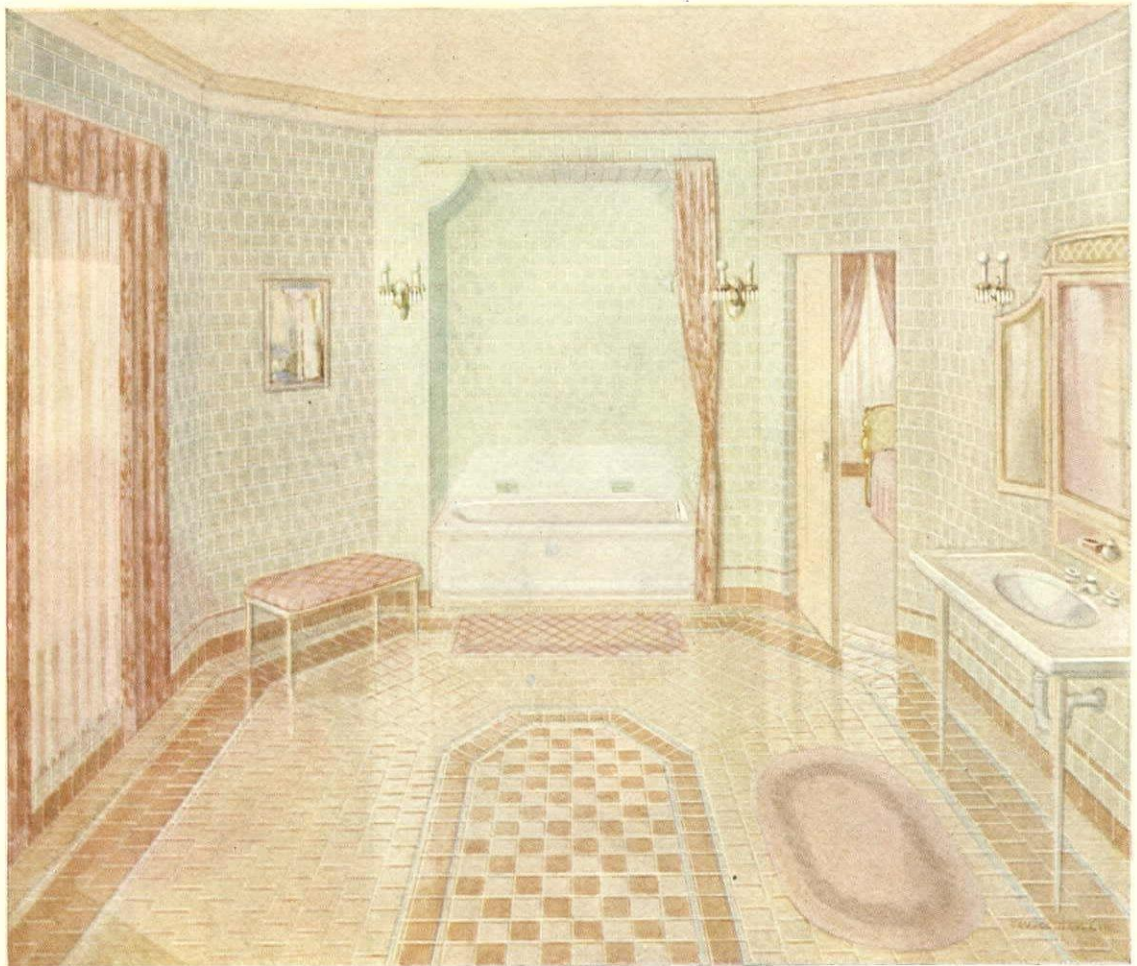


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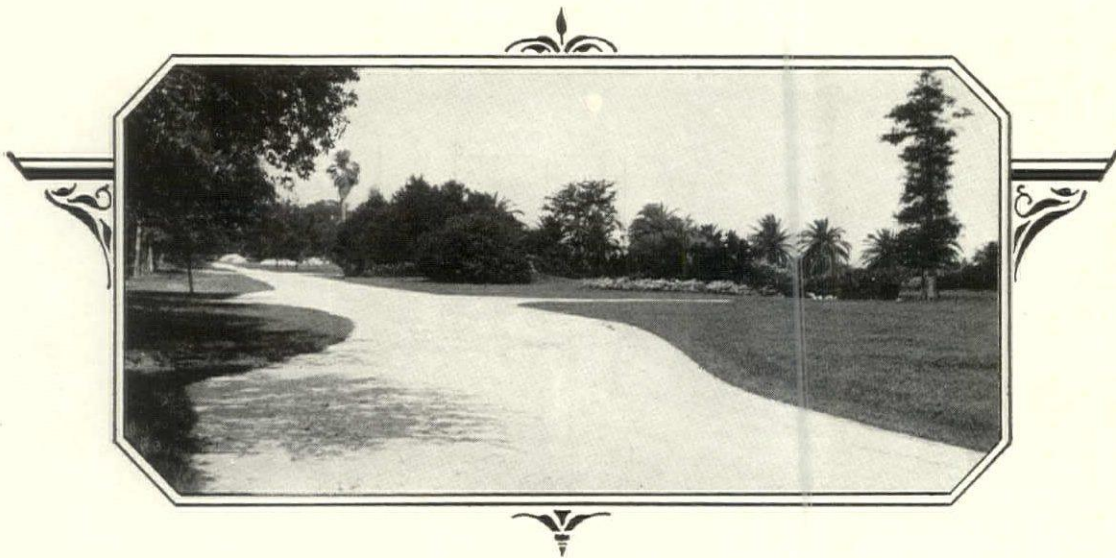


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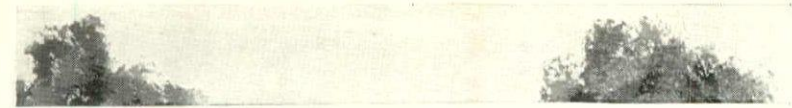
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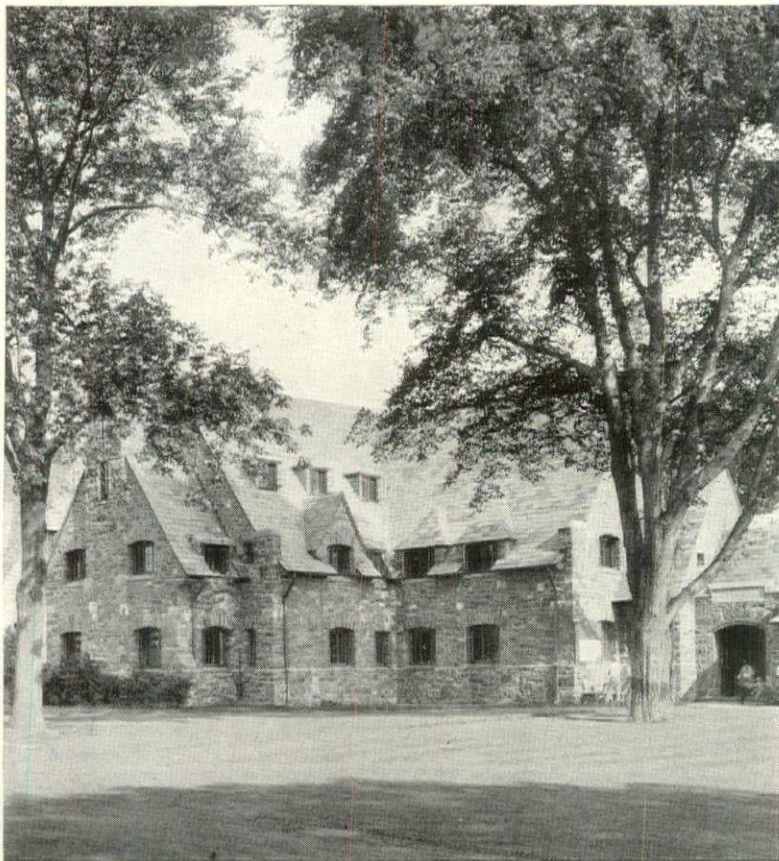
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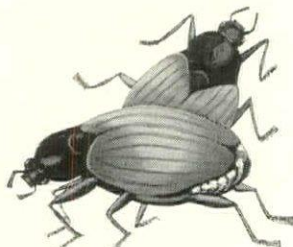
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WORTHY SPIREAS OF MANY KINDS

(Continued from page 142)

a low, tangled, twiggy mass arrested my attention and *Spirea Sargentiana* was discovered. The following November I retraced my steps and harvested the seeds. Need readers wonder that the bush in the Arnold Arboretum pictured here is to me rich in memories? Nor may they wonder why it is named for a man whose memory I revere.

In late June, 1900, at some 10,000' above sea-level in the heart of China, I discovered a *Spirea* and declared it to be the finest of late-flowering sorts. It proved to be new and was later named *S. Veitchii*, at my request. Twenty-seven years have passed and my spontaneous opinion is abundantly corroborated by that of specialists in Europe and America. It is the tallest of all the true *Spireas*, attaining a height of 15'. Less broad than tall, it makes the usual gracefully habited bush with fathom-long stems toward the end of June wreathed in broad clustered blossoms. Its vigor and excessive floriferousness called forth the encomium since attested by experts, and perfect hardiness in the Arnold Arboretum is an added virtue of no little value. With little effort I came by *S. Henryi*, but *S. Veitchii*, *S. Sargentiana* and *S. trichocarpa* cost me much in physical effort and endurance. Calmly and deliberately I declare them worthy of all I gave and more, and here invite the opinion of all who will visit and view them in the Arnold Arboretum.

SPIRAEA JAPONICA

Typical of a group with pink to carmine flowers which blossom in late June, July and early August is *Spirea japonica*. Authorities differ widely as to the standing of the members; some regard them as varieties of one species, others as distinct species and others as hybrids. But we are more concerned with their garden value and of this there is unanimous applause. The type, as its name indicates, is native of Japan and is a shrub of open habit with erect stems, topped by broad flattened clusters of crimson-pink blossoms. It grows from 3' to 5' high and is an all-round first class shrub of great hardiness. This like all its group should be pruned in spring by cutting completely away sufficient of the older wood to prevent crowding and shortening back those shoots selected to remain. A form known as *ruberrima* has deep pink blossoms. The variety *alba* or, as others call it, species (*S. albiflora*) is of lower growth and has white flowers. A hybrid between these two is *S. bumalda* which is usually not more than 18" tall and has broad clusters of carmine blossoms. A form known as *Anthony Waterer* is well known and has the most highly colored flowers of any *Spirea*. Another hybrid is *S. Margaritae* which produces an abundant crop of bright rosy pink flowers in July and lesser quantities in late August and September.

Another group found wild in the boreal regions of both hemispheres and exemplified by the common Hardhack or Steeple (*S. tomentosa*) has erect terminal like clusters of pink and white flowers. Abundant in open wet meadows, bogs, *S. tomentosa* is in distal lower St. Lawrence Valley a prominent feature in the August landscape. Its place, however, is more in the garden than the precincts of the forest. The best of this group are *S. ziesii* and *S. Douglasii*, native of the northwestern North America, about 6' tall, each stem terminating in long panicle clusters of rosy flowers. An Old World representative is *S. salicifolia* with strictly stems terminating in panicles of rarely pink blossoms.

THE SORBARIAS

At midseason most of the *Sorbarias* are past blooming but their beauty is well taken by the closely allied *Sorbaria*, distinguished by its leaves and terminal compound clusters of flowers. Five species are in the Arnold Arboretum. They are in ordinary soil but the best are obtained by planting them in loam in a moist place. By the pond or stream their great beauty are seen to best advantage. They are excellent subjects for the wild garden and to develop their beauty they must have plenty of water.

The finest of the *Sorbarias* is *arborea*, a very common shrub in the Far East and western China where it introduced it into the Arnold Arboretum and elsewhere. On the Chino-Japanese borderland in particular this is very abundant, growing from 20' high and as much through the bearing in profusion much-arching panicles, often 2' long with white flowers.

From the extreme north of the Himalayas came *S. Aitchisonii*, a smooth shoots and pale green leaves and large masses of flowers preceding, which it resembles in habit. In Hokkaido and Sakhalin the well-known *S. sorbifolia* is from 3' to 5' tall with erect stems terminating in rigidly upright branched panicles 18" high. It is a vivid recollection of the picture of the shrub presented during August in the Saghalien. There, on the marshy grassy swamps and swampy lands and by the side of streams and ponds, this plant luxuriates in abundance; its pyramids of flowers with their prominent stamens reared on rigid stems each 3' to 5' tall and subtended by narrow large deep green leaves, presenting a never-to-be-forgotten spectacle of lonely, silent land.

The other two species (*S. alba* from western China and *S. japonica* from northern Japan) are also worth growing. A sixth species (*S. Lindleyana*) from the Himalayas is not hardy with us.

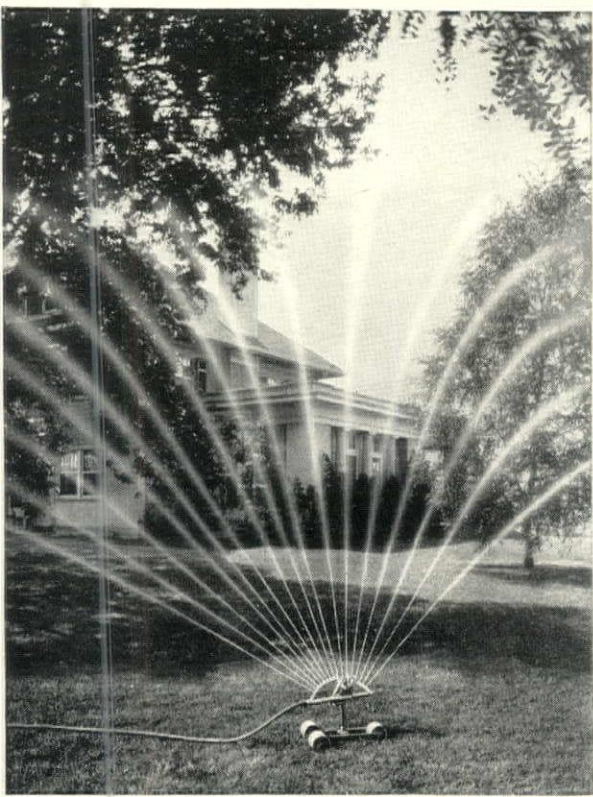


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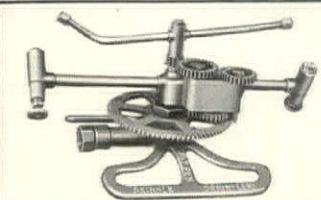
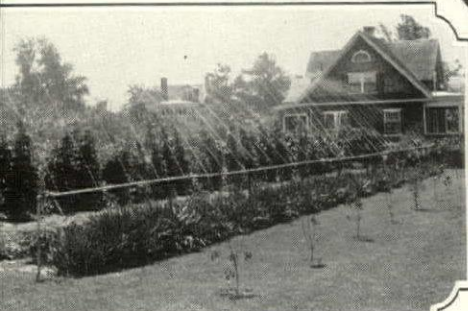


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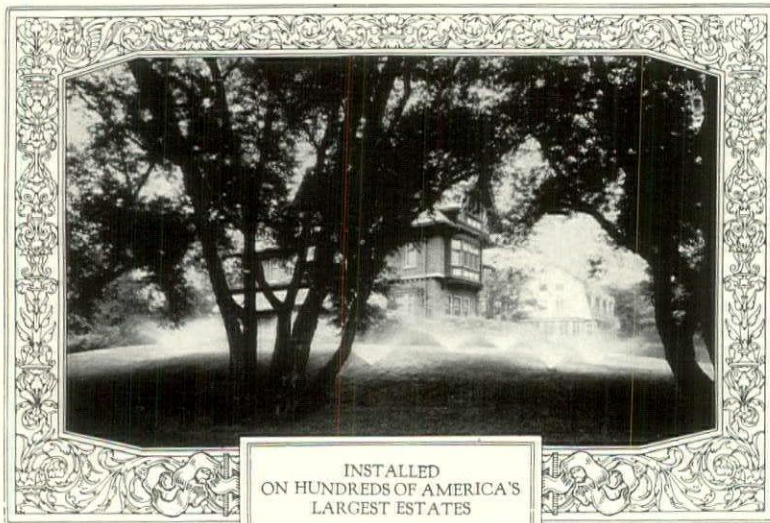
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THE STAFFORDSHIRE KENNEL

(Continued from page 114)

quently found in groups of two or three on the same base, and the mane in many cases is put on with dry clay to give a more natural effect.

There is a great variety among the whippets. We find them sitting, upright and keen, with or without a hare in the mouth; or standing or lying prone with their paws crossed one over the other. They were favorite models for inkstands, the body of the inkstand being usually of a rich dark blue glaze. Some of these whippet pieces are supposed to be representations of actual dogs—famous racers—for in mid-Victorian times, even more so than now, whippet racing was a great national sport in England and prize winning dogs were widely

known by their names and reproduced.

China figures of other dogs, not made in such great quantities for that reason are usually more fully modeled and colored. Tians, pointers and setters seem called for the better skill of the potters and some excellent specimens of these particular types are shown accompanying photographs.

It is a curious fact that when Staffordshire potters made the figures of dogs, and many groups of sheep, cows, zebras, lions, giraffes and other wild and domestic animals—they modeled very few cats, the result earthenware cats are extremely scarce, and become very desirable acquisitions when found.

JEFFERSON AND HIS FELLOW ARCHITECTS

(Continued from page 126)

pital in the city and a church at Lancaster—two more pleasurable buildings than the better-known State House) are as unlike the general run of the period as warm spring weather is unlike the atmosphere of a library.

And these are the qualities which make Bulfinch the finest architect of his period, if not the finest until the day of Stanford White and McKim. They obviously enabled him to outstrip two other men who are generally mentioned with him and Jefferson. These were Benjamin Henry Latrobe and William Thornton. Both came here from England; the first as a professional, the latter as an amateur. Both were brilliant men, handicapped

by a period more or less indifferent to architecture; but as they left their mark of moment in the line of domestic work, they will not be given the attention they deserve.

The period came to an end with Jefferson's death at Monticello years to the day after the signing of that memorable sheet at Philadelphia. In the same year began the period of the dream-like period known as the Revival—a period of porticoes, colonnades, of men with a far look in their eyes, of houses built as it were, by moonlight. It was though the tolling of bells of a particular morning were the signal for the beginning of a new school.

HOUSE & GARDEN'S BOOKSHELF

THE SMALLER AMERICAN HOUSE. By Ethel B. Power, Boston: Little, Brown & Company.

IN HER foreword Miss Power states that one of the objects of this book was to show "a typical cross section of present-day domestic architecture, and one cut on a high plane of merit." The book as a whole speaks eloquently of her success in achieving this object. The fifty-five houses illustrated therein are indeed representative of the different types of better class houses being designed and built today in this country.

While in the main these houses—or houses similar in style—may be built in any section of the country, there are a representative few which are so homogeneous to the particular locality in which they were erected as to give a fair index to the type especially suited to that or a similar part of the country.

It is interesting to note that Frank J. Forster, to whose work much space has been devoted, has recently been awarded a medal by the Institute of Architects for designing the Karl Keffer residence, which is one of the houses shown.

Certainly after viewing the fine houses displayed in Miss Power's book it seems almost incredible that only

a bare quarter century has elapsed since the public was gauging a house by the size and extent of its veranda; and that then a house supposedly not well designed and saws had not wreaked their noblest or worst, on pieces inserted in possible corner and gable. They have made a remarkable advance in architectural design since those Victorian days.

THE JUNK SNUPPER. By C. R. Ford. New York: The Macmillan Company.

MY advice is buy this book if it is too good to let slip through your fingers but don't read it. Nothing astonishing will certainly come to you if you do. It isn't a book of a temptation. Thrills of pure adventure and triumph prevail on almost every page, for Mr. Ford has not only collected innumerable facts regarding the gentle art of avocation of snupping, but the anecdote of his own personal experiences as a snupper tempt you to try your own hand at this game.

He introduces the subject by quoting from Major Archie Butt's recollections of Theodore Roosevelt which the Major gives Mrs. Roosevelt.

(Continued on page 150)



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THE GARDENER'S SCRAP BOOK

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DAHLIAS are greedy feeders and make such heavy growth in a short time that special provision for feeding them should be made. To omit it will quite likely mean mediocre blossoms even from the finest varieties.

Probably no natural fertilizing material for these plants can quite equal manure of various kinds. That from poultry is very strong, but if scattered thinly around the plants as they begin to bud and raked in it will benefit them materially. The next good rain or watering will carry it down to the roots. Stable manure handled in this way is quite as good when it can be obtained.

Of chemical fertilizers, nitrate of soda is in a class by itself where Dahlias are concerned—as, indeed, it is with most kinds of plants that make a heavy top growth. A little of it may be applied every three or four days while the buds are forming and opening. It makes no difference whether the crystals themselves are placed on the ground or are dissolved in water and applied in liquid form.

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THOSE whose shade and ornamental trees have been damaged by borers of one sort or another can take heart from experiments being carried on by Dr. H. V. Peirson, State entomologist of Maine. He has been working successfully on the Birch borers, and it is more than possible that his theory can be extended to apply to many other kinds.

Dr. Peirson's system is based on the belief that certain trees attract given species of borer because of the flavor of the wood through which the larvae eat their way. If this flavor could be

(Continued on page 151)



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are none too good for your garden. You can be absolutely sure of the quality of Northbrook peonies and irises. We list only peonies 7.9 and over—A.P.S. ratings. Irises 6.5 and over—A.I.S. ratings. Free blooming strains, balanced root divisions, everlasting metal labels. Send for the Master List—

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Turn Garden Refuse into Manure

EVERY bit of non-woody refuse that comes from your garden—cuttings, leaves, vines, etc.—should be mixed with "ADCO," kept moist and thus converted into high-grade manure.

It is very simple and not a bit laborious—and every garden needs manure.

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Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! With proper care no reseeding is ever necessary. You will have a deep, thick, uniform turf that's everlasting and makes your home a beauty spot. That's what you'll get if you plant Scott's Creeping Bent.

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Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super-Lawns. Instead of sowing seed, you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet.



This little book "Bent Lawns" is free to you. It is a valuable treatise on how you can have beautiful lawns. Write today for your copy.

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FOR more than twenty years, Wilson's O. K. Plant Spray has been universally used to kill the various sucking and chewing pests that destroy your plants, flowers, shrubs, evergreens and vegetables. The best known standard insecticide . . . powerful, yet harmless to the most tender plants . . . clean . . . easy to apply . . . ideal for use on large estates or small homes . . . outdoors or under glass. Recommended by the Officers of The Garden Club of America. 1 Quart \$1.00, 1 Gallon \$3.00, 5 Gallons \$12.00, 10 Gallons \$20.00—prices on larger quantities furnished on request.

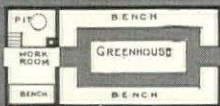
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Kill Weeds the Wilson Way—Dilute Wilson's Weed Killer with water (1 gallon makes 41 gallons) . . . and sprinkle . . . that's all. Kills all weeds, vines, poison ivy, etc. . . . 1 gallon \$2.00. Literature mailed on request

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\$1700 Paid Out of Income Gives You This Winter Comfort

YOU, too, can have this charming winter pleasure spot, to retreat to when the days grow raw and cold. You can grow flowers and fruit all winter—this coming winter if you wish.

Do it with a practical little glass-covered garden like this, 15 feet wide, 32 feet long, built of rust resisting metal and enduring cypress.

\$1700 gets you all the materials, heating system and equipment included. Only the concrete work to be added.

Build it with local workmen, or ask us for our moderate erection charge. Avail yourself of our budget payment plan, if you prefer. A word from you will bring pictures, plans and specifications.

Hitchings and Company

ELIZABETH, N. J.

HOUSE & GARDEN'S BOOKS

(Continued from page 148)

velt's definition of snapping as "the art of finding quaint and valuable things in junk heaps, and the ability to get them cheap." Mrs. Roosevelt insisted "Snappers are born, not made."

The work is right up-to-date. Mr. Clifford gives a wealth of information concerning recent sales of antiques in the great auction galleries and elsewhere, and adds prices and entertaining incidents of such transactions. He includes everything that one could think of collecting, and many things which one would not, from handbills and funeral cards, those "glooms of the past," to furniture and even houses.

The whimsicality of the point of view comes as a surprise to those familiar only with Mr. Clifford's serious books on period styles and furnishings. His versatile interests and knowledge of many branches of art, recall to my mind that kindly gentleman Sir Purdon Clarke, to whom Mr. Clifford refers, and whose really extraordinary knowledge was always a cause of great wonderment to me.

Don't miss the "Don'ts" in collecting; they are worth while to any one who is at all interested in antiques, be he only a snapper or a real collector.

Of the many interesting stories, I must quote one whose humor gives the flavor of many others:

"On another occasion I went to a sale where the bidding of a man near me was so frequently ignored by the auctioneer that it was noticeable. The bidder stood it for some time, but finally became obstreperous and called the auctioneer's attention to his neglectfulness or partiality. 'You are favoring other bidders. You are ignoring me. I object to your methods. I am now bidding \$110 and you don't notice me.'

"'Very good,' said the auctioneer. 'If you insist upon it, it's yours at \$110.' And down came the gavel. 'But if I've ignored you it's to protect you. The whole afternoon you have been everlastingly bidding against your wife on the other side of the room. Her bid was \$100.'

I shall not try to pick the most interesting chapter, they are all good. The book may be of more service to snappers than to the trained collector, but which will enjoy it the most would be hard to say. But remember, you have been warned against it. It is not a mere book; it is a temptation.

G. G. G.

MY GARDEN COMES OF AGE. By Julia H. Cummins. New York: The Macmillan Company.

THE very title suggests worthwhileness, for are not too many books, to say nothing of articles in journals, the ebullitions of immature enthusiasm or of sudden discovery? There is found throughout this volume evidence of an almost mysterious destiny that seems many times to bring an ardent soul and a facile intellect into a situation permitting full development. At any rate it is hard to imagine a more successful evolution of a garden, of a home and of a family. It is the human interest, in-

deed, that makes the volume a charming reading. Perhaps the most valuable teaching lies in the way how children even today, can be made to love a home in the country. And what has been the author's children can learn from what is told about the very old farmhouse and the farm of twenty-five acres, a "country place" so fine and so that the skilled landscaper who was called in late could have few touches.

It has been the work of a woman who, beginning with "utter ignorance" and coming to that her garden "has not been into the perfect garden of a dream", has, in the severe the foothills of the Adirondacks, so much and has had, a great deal of doing it. This fun the reader is permitted to enjoy, while, at the same time, he is told, in a most practical way, how to manage vegetable gardens and flower gardens, in which are employed nice taste and experience in elaborating the best possible range of plant material is nor yet was the cost great. It was taken of all native plants that could be used, as in working buildings artistic and very results were produced quite successfully.

That literary success has been attained was inevitable. The language is excellent and the reading was almost entirely

FLORIDA WILD FLOWERS. Francis Baker. New York: The Macmillan Co.

BOTANISTS have no doubt that the state of the Union was so well chosen. But for this able student to attempt to describe, for the untrained eye, the most beautiful and most interesting flowering plants, the more than three thousand that are native to the peninsula, the author is evidently so interested in her theme that she undoubtedly have prolonged the introduction of her book over many pages with word paintings similar to the following: "Beyond the open pinelands where grow the saw Palmetto grow in groups beneath the distant Pawpaw flowers, escaping like bottled genii from their cages that have imprisoned them for so long, larger and still larger, but matching the sky in color, a delicate change in its nodding petals, dull violet into feathery wheels, and in summer relative of Rhododendrons blooms in white."

But the bulk of the volume has been given up to a detailed description, with a nice key that enables the user to find from the color of a flower the characteristics that soon enable him to find the page upon which

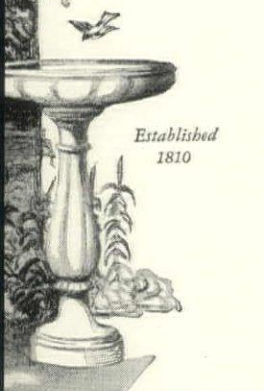
(Continued on page 151)

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Attractive Bird Baths, Sun Dials, Gazing Globes, shapely Jars, Flower Vases, Pots, Benches and many other decorative accessories.

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KLE them thoroughly with "Herbicide" solution, and it's done. well as tops will quickly die. es faster than hand weeding er because it reaches the roots disturbing the surface. Destroys ation, yet is harmless to shoes tires.

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THE MANUFACTURING CO.oken Ave. Jersey City, N. J.

HERBICIDE
WEED EXTERMINATOR
Kills Both Tops and Roots

THE GARDENER'S SCRAP BOOK

(Continued from page 149)

made distasteful, obviously the pests should then give up their work in a hurry.

Acting on this premise, small holes 2" deep and 4" apart are drilled in the trunk of the tree some 4' or 5' above the ground and filled with a solution of aloes—a highly bitter, non-poisonous vegetable drug. After filling, the openings are closed with paraffin. The solution is gradually carried through the tree by means of the sap flow and imparts its bitter taste to the wood. As a result, Dr. Peirson has found, the borers refuse to eat further and lose no time in making their way out through the bark.

EIGHT GOOD GRAPES

WHEN one stops to consider that something like 1500 different varieties of Grapes are known to the fruit experts the task of making the best selection for a place of moderate size seems a bit puzzling. Indeed, to choose wisely from even the comparatively small number listed in the average grower's catalog is not at all easy unless one has had some experience or authoritative advice.

For these reasons particular value attaches to the list of eight given out by Dr. Hedrick of the New York State Agricultural Experiment Station at Geneva as being particularly desirable for a long bearing season. Dr. Hedrick's selection was made with a view to vineyard use, but his choices are excellent for the home grounds as well.

These eight Grape varieties are: Portland, Ontario, Worden, Delaware, Niagara, Concord, Sheridan and Catawba. It is interesting to note that half of them have been known and grown for

(Continued on page 153)

Gorgeous Peonies that make your garden a Flower Show



THE rare beauty of prize-winning peonies makes gardens lovely beyond belief.

Brand peonies are the choice of peony lovers everywhere. For almost 60 years Brand Peony Farms have experimented, originated and developed some of the most beautiful peonies in the country. Gold and silver medals have been awarded frequently to their seedlings at national and state shows. Brand peonies always mean masses of sheer flower-beauty—graceful, luxurious, colorful blooms on sturdy plants.

Out of 500,000 different sorts originating at Brand Farms, only 40 were selected as being worthy to be included in the seedling list of Brand peonies.

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Every peony lover should have this book. It embodies a lifetime's experience in growing and developing peonies, tells what to do to get best results and gives a wealth of information on peony culture. Write for free manual and price list. Address Box 20, Faribault, Minn.

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DUBOIS Woven Wood Fence

An all-round, heavy duty fence for enclosing an estate or garden, protecting lawns, screening laundry yards, preventing trespass, etc

Imported from France in 5-foot sections, in two heights, 4' 11" and 6' 6".

Dubois is made of straight, live, chestnut saplings, split by hand and woven together with heavy, rust-proof Copperweld wire. Outsiders cannot see through it. Easy to erect, moderate in cost, and lasts a lifetime.

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RARE AND CHEAP PEONIES

All choice varieties from an extensive private collection. Twelve special combination offers at substantial price reductions. Send for special offers and catalog.

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Now is the time to sow seed of these to get good strong plants for blooming next season. This wonderful selection holds the most dependable, old-fashioned hardy flowers recommended on the basis of a lifetime's experience:—

A Dozen Popular Favorites—easily grown by \$1 Everybody—12 separate packets postpaid for \$1

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| Coreopsis, New double | Gaillardia | Grandiflora, |
| flowering | Blanket Flower | |
| Digitalis (Foxglove), Giant | Gypsophila | Paniculata, |
| Shirley | Baby's Breath | |
| Sweet William, Newport | Lychnis Chalcedonica, | |
| Pink | Jerusalem Cross | |
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A liberal packet of each of the above 12 Extra Choice sorts for \$1.00, postpaid. Full cultural directions with each collection. The Dreer Midsummer Catalog gladly mailed free and please mention this publication.

HENRY A. DREER

1306 Spring Garden Street

Philadelphia, Penna.

HOUSE & GARDEN'S BOOKS

(Continued from page 150)

You Save and Gain by Acting Now!



Bulbs "In A Class All Their Own"

Bulbs that are guaranteed to bloom true-to-name or your money back. Bulbs guaranteed to develop into Blue Ribbon Winner Flowers—more than half the First Prizes being captured by our customers every year. Send no money—unless you wish, in which case you may deduct 5% cash discount. Above all, send for our free catalog—the most truthful bulb book published, offering Tulips, American-grown Daffodils, Crocus, Hyacinths and all other so-called Dutch Bulbs. When writing, please mention H. & G.



ZANDBERGEN BROS., "Tulipdom"

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You actually Save from 10 to 20% on your bulb order by taking advantage of our "nursery-direct-to-you" sales method. You Gain by securing Service of an extraordinary nature if you place your order Now—or at least before August first. Bulbs are sensitive merchandise. The less they are handled the better. All early orders will be filled in Holland. After that no hands touch the bulbs until you open the shipment.

A Charming Tulip Border
for Only \$10.0015 Bulbs each of 12 Choice
Kinds—180 Bulbs in All!

The varieties in this selection all bear extra choice flowers of great substance and beauty.

John Ruskin—Salmon-rose, cottage.
Doz. 80c.; 100 \$5.50
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Faust—Dark satiny purple Darwin.
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Bronze Queen—Soft buff Breeder.
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Order a Double Rotary now. Try 10 days. If not satisfactory in every way, return at our expense and we refund money. Descriptive literature on request.

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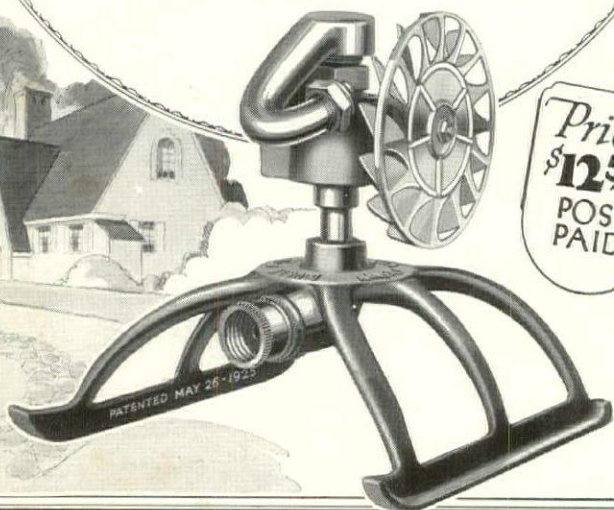
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Next Best to Rain



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is described. Space has been found for seven hundred, of utmost diversity in appearance and size, from the Wolfia which floats upon water as a body no larger than a pinhead; the water hemp known as "Careless," which in one season grows from seed into a tree-like plant sometimes twenty feet tall; the Great Magnolia, perhaps the most beautiful of broad-leaved evergreen trees, as it is one of the largest. Of the about three dozen illustrations it might be wished that many had been made in color.

F. B. M.

THE SPANISH HOUSE FOR AMERICA. Its Design, Furnishing, and Garden. By Rexford Newcomb. Philadelphia: J. B. Lippincott Company.

American architects have covered so large a part of America's winter playgrounds with bungalows suggesting Spain, that even stay-at-homes devour hungrily every hint of things Spanish with growing appetite. Mr. Newcomb's book contains much to satisfy the appetite of prospective home-builders as well as dreamers of "Castles in Spain."

After a chapter on The Evolution of the Spanish House, he notes such adaptations as are necessary for comfortable American living: the patio loses its harem-like seclusion and is guarded on the fourth side by a mere wall; an open terrace supplies the American demand for a porch; the inevitable arcade occasionally becomes a short corridor. High ceilings, open-timber roofs, varying floor levels, and the indispensable beauty of vistas through open doorways, the "quiet garden in close touch with the interior," all preserve "the fine spirit and artistic charms of the Spanish plan."

Building materials are similarly considered; first the traditional Spanish materials, then American substitutes. Details of roofs, doorways, windows, balconies, galleries, piers, columns, colonnades, arches, arcades, pergolas, stairways, chimneys and vents are all considered.

The casual reader will turn with interest to the chapters on the Spanish interior, the fireplace, furniture, and furnishings. Garden lovers will find inspiration in the final chapter on Spanish patios and Gardens. Their treatment harks back to old Spain and to Persia, from which the Moghuls carried their garden ideas down into India and westward wherever the tent of Mohammedan or Moor grew into a walled house.

G. G. G.

COLONIAL LIGHTING, A New and Revised Edition, By Arthur H. Hayward. Boston: Little, Brown & Company.

Small wonder that a new edition has been demanded of this pioneer work on Early American lighting processes and fixtures, for the devotion to Americana leaps forward at such a rate that it may not be long

before America equals France in preservation and classification of art industries as well as of Arts. The title, though intended to provoke interest, does not all that the book contains. The 19th Century has been a space, so that the most famous fenders of the Empire are period influences in our Americanishings and homes will be much valuable material for and sentiment.

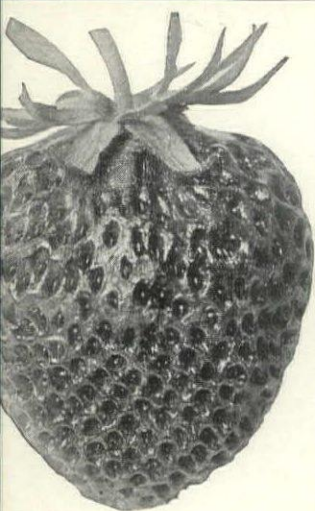
Mr. Hayward's very real has added to that small books which can be read and successfully in the ways which characterize the habit of partial reading, is packed with "meat" for the thorough reader.

Pictorially the subject of American lamps, lanterns and candlesticks is happily visualized in turning over the leaves hour or so the pictures are in the divisions into materials, present not only distinct types but a large number of local variants, which cover well. Chapter reading is equally so that a single subject of lanterns can be selected completely covered in its two without digging into the often necessary to cover subject in other works. Reading is sure to offer something in the many historical notes. The work is enriched with little known information referring to persons in politics, war and literature these delightful bits add which a direct presentation of subject would not permit.

The index is excellent, a "beginning collector" is of "Betty" lamps he can find in many forms and materials fill his eyes with these little oil pans, so much like candle and the Spanish similar forms in use today in the districts among many the earth. The very word Lamp, Whey Butter Lamps, Tumbler Lamps, Candle wood, Taper stick, Lamp, Petticoat Lamp, Pe and Squat Lamps, provoke while the personal reminiscence Mr. Hayward's humble collection an English collector of his knowledge of the "Chuck-m" that delightful element of that endears a writer to his

But his purpose has a loft "if I can help to visualize to others those who daily used their and candlesticks, their mod their virtues,—I feel that I done something at least to of the present day to solve rightly some of the many which seem just now to be the very life itself of our de





Pot Grown Real Blue Blooded Strawberry Plants

Take no mistake, my pot grown, real blue blood strawberry plants are best. Worth a lot more than the little more they cost.

I specialize on Van Vleet hybrids. Have all the worth-while ready for you.

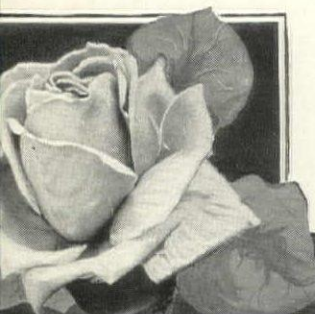
Special offer of 12 each of 3, thirty-six in all for \$4. Or 25 of each for \$7.50. All pot grown.

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VETT'S NURSERY

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For Better Gardens— Perfect Flowers

KILL INSECTS

matter what plants, flowers or trees infested, "Black Leaf 40" (nicotine sulfate) is the old reliable spray for kill-aphis, thrip, leaf hopper and similar insects. That is the successful gardener's. He keeps "Black Leaf 40" on hand knowing that these pests may appear at over-night.

To Use. Instructions come on every package. The ounce bottle for 35c, makes six gallons of active spray. Sold also in larger sizes, by druggists, hardware, seed and department stores.

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Louisville, Ky.

Spray

Black Leaf 40"

40% nicotine
kills Aphis



THE GARDENER'S SCRAP BOOK

(Continued from page 151)

many years, holding their superiority in the face of the hybridists' efforts to improve upon them.

LIME AND THE DIANTHUSES

THE family of Dianthus, to which belong the hardy Pinks and the ever popular Sweet-william, distinctly likes a diet flavored with lime. To attempt to grow its members in a soil that is acid is to court failure that will be more or less serious in proportion to the degree of the acidity.

Under favorable conditions the Dianthus are among the most satisfying of all plants. Beauty of foliage and blossom, variety and often fragrance are some of their assets. They are good for cutting, for the rock garden, for the front of the hardy border, for dry-laid walls, path edgings and many other special purposes. Whenever and wherever you grow them, however, be sure that a fair amount of lime is present in the soil.

TULIP OPPORTUNITIES

INDICATIONS are that 1927 will be an unusually favorable year to purchase Holland-grown Tulip bulbs, due largely to growing conditions abroad. Wise gardeners on this side of the water will take advantage of the situation which offers them, among other things, the opportunity of securing a number of particularly fine varieties at substantially reduced prices.

Bulb planting in regions where ground-moles are numerous may prove disappointing unless steps are taken to forestall the damage which these little animals do directly as well as indirectly. Many a promising Tulip plant dies while in bud because a mole

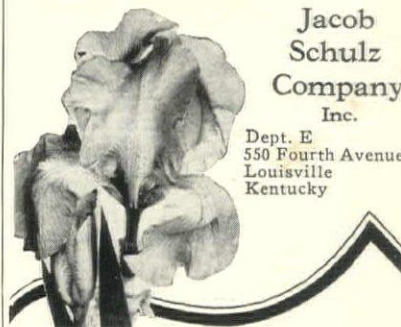
(Continued on page 155)



Peonies and Irises

Plant peonies and irises early this year. Give them a chance to secure deep roots and a good start before the frost. Next spring's blooms will reward you especially if you plant "Kentucky Bred" varieties. If you wish irises, peonies, perennials, shrubs, trees or any ornamentals, we have them at reasonable prices. A special folder for the spring garden is yours for the asking.

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"Four Veterans" Peony Collection \$3.

Four fine old varieties that have stood the test of time. You cannot judge their beauty by the extremely low price—made possible by large stocks.

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| Festiva Maxima. Early white | \$.75 |
| Edulis Superba. Early, bright pink | .75 |
| Monsieur Jules Elie. Early, mid-season, violet-rose | 1.50 |
| Felix Crousse. Late mid-season, red | 1.00 |

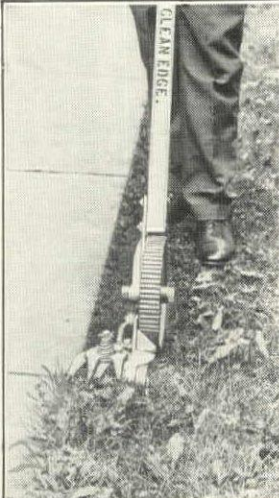
\$3.00 buys four Peonies listed at **\$4.00**

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by using a "Clean Edge" Trimmer
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You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of *House & Garden* almost every type of product on the market—provided it is a quality product.

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In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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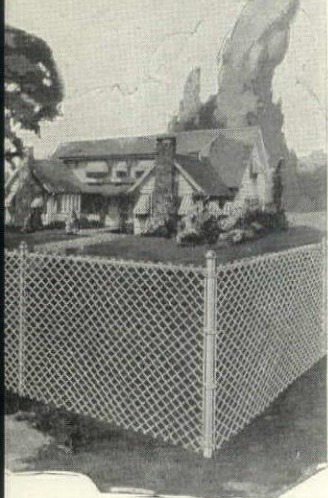
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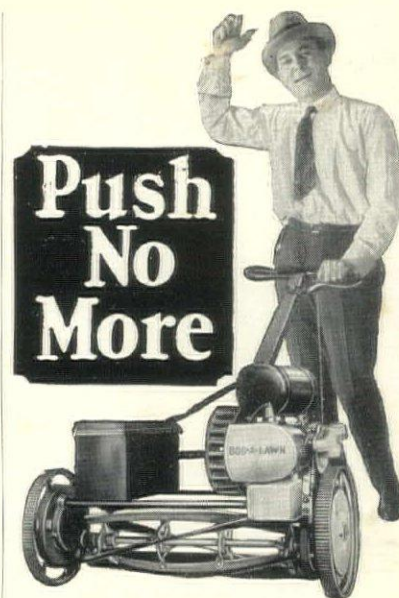
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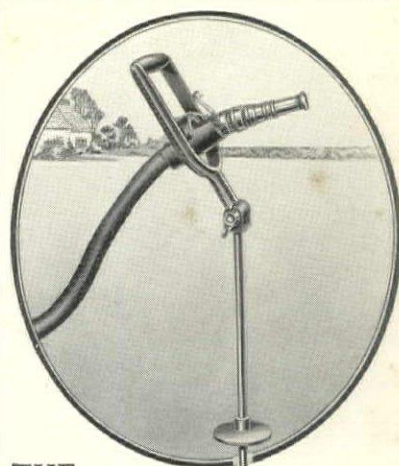
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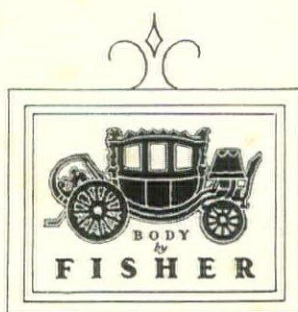
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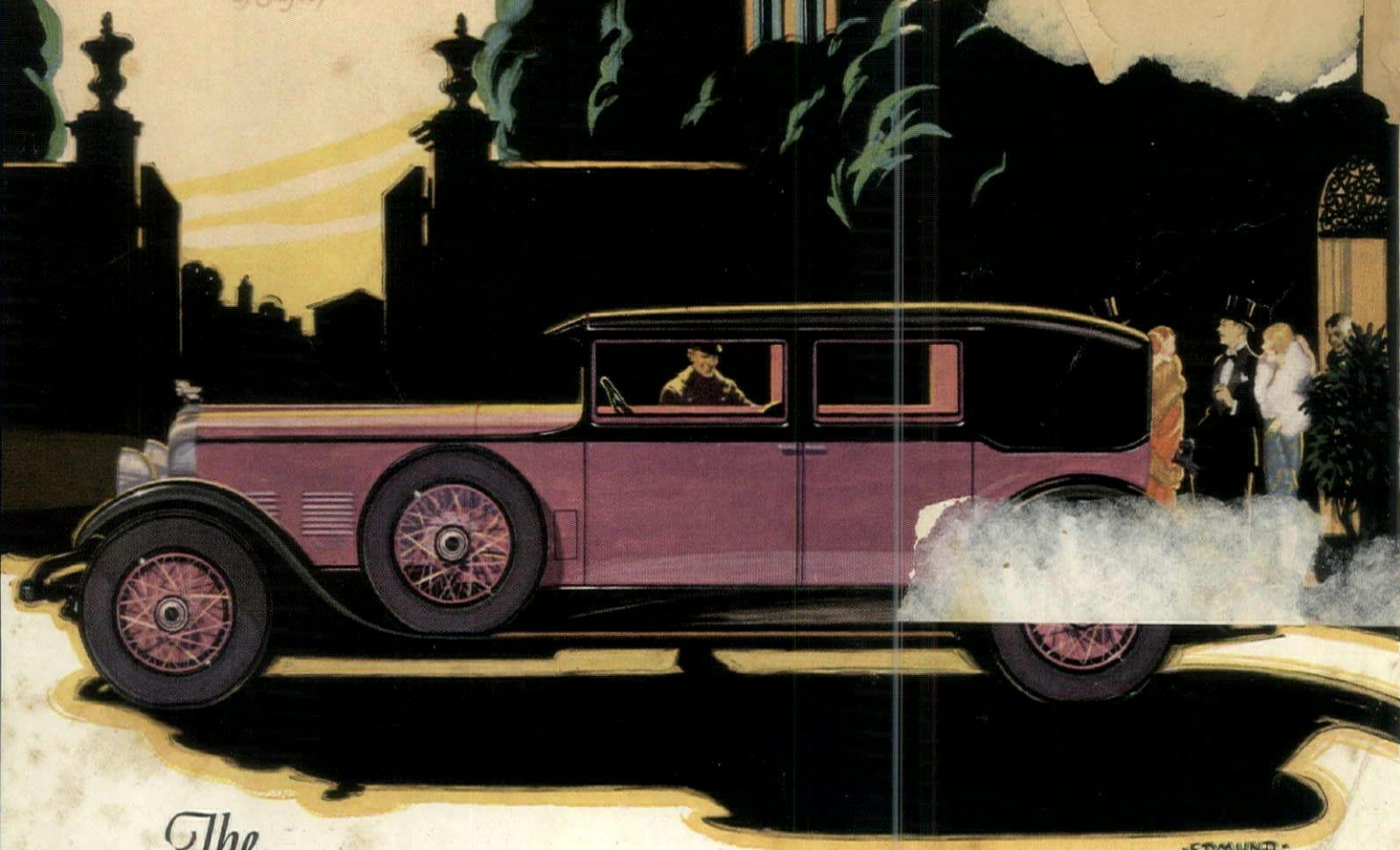
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